Debunking PG&E's big lies about the Clean Energy Act p5

Yellow Cab's new plan to screw the underpaid drivers p11

GUARDIAN

AUGUST 6 - 12, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 45 • FREE



Optic nerve

Family albums, prom portraits, street shots, and sky views of spy satellites: our second annual Bay Area photography issue p24

I COULD SEE THE AMAZON FROM THE 5TH FLOOR OF THE ROBERT FULTON PROJECTS BY JESSICA ROSEN

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

They're tearing up Bernal Heights. I came back from vacation and all the streets around my house were blocked off with "no parking" signs and the heavy equipment was ripping the pavement open. We're getting new sewer pipes, which is a fine thing. Your neighborhood will be in the queue pretty soon; it's a citywide project, and in the end it will cost $4 billion.

A lot of that money will go for digging trenches in the streets. Trenching and backfilling is pricey, tens of thousands of dollars a block. And it's making me crazy that we're spending all that money on excavation contractors and we're not taking advantage of the opportunity.

Every ditch I see, every detour sign, every annoyed resident who can't find a place to park, makes me want to scream. We're doing all this work for the sewer lines, which are a crucial part of the civic infrastructure. Why aren't we using the same money, the same equipment, the same holes in the streets to lay electrical and fiber optic cable?

Fiber's cheap — compared to the cost of bringing all the gear out, hiring the people to operate it, putting the dirt back in the holes, and pouring new blacktop. The thin wires that could carry the world's information system directly and cheaply to every house in the city is on the order of what Sup. Ross Mirkarimi likes to

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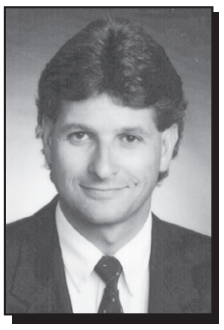
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- Check & Adjust Belts (if needed)
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- Set Proper Tire Air Pressure
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- Adjust Parking Brake (if needed)
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- Road Test

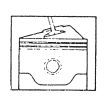
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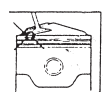
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The choice facing us is between being smart about our energy policy or handing over that policy to a corporate boardroom in Atlanta.

PG&E's first big lies

EDITORIAL The *San Francisco Chronicle* reported Aug. 2 that Pacific Gas and Electric Co. is almost certain to miss the state's deadline for increased renewable energy generation. It's a pretty modest goal: 20 percent of the company's electricity is supposed to come from renewable sources by 2010. But PG&E is nowhere near on track.

But the company is well on its way to spending a record amount of money to block San Francisco voters from passing the Clean Energy Act, which would allow the city to develop renewable energy on a schedule that would meet much more aggressive goals. A political front group funded by the utility has already mailed out or paid operatives to place on doorknobs tens of thousands of flyers packed full of lies about the proposal. It's the earliest we've ever seen a full-scale ballot campaign get underway — the election isn't until Nov. 4. By then the barrage of PG&E misinformation will reach a fever pitch.

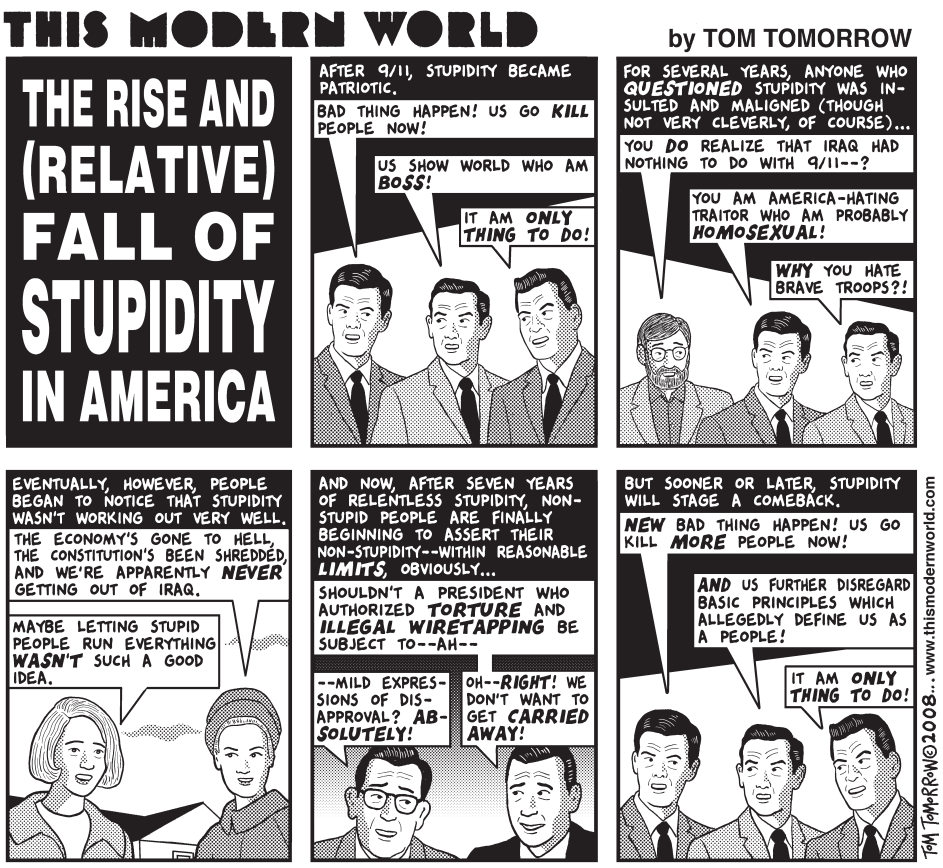
So it's not too early to start evaluating the campaign rhetoric and exposing the most ridiculous of the lies.

PG&E is starting out with four basic themes that will probably form the center of the fall campaign. The main attack will be economic — the measure, PG&E will say, is too costly for these tough economic times.

The information the company's flacks are putting out is so blatantly inaccurate that it's hard to take any of it seriously. Here's what the utility is saying:

• *The Clean Energy Act will cost $4 billion and raise electric rates by $400 per household.* That's based on two complete fallacies, and even by PG&E's standards, this has to go down as one of the worst lies in local political history. For starters, PG&E is assuming that the city will decide to buy out its old local distribution system (that's not mandated in the Clean Energy Act; there may be smarter ways to get into the renewable energy and public power business). But even if the city did buy the system, there's no way it would cost close to $4 billion. The state Board of Equalization appraises utility property every

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Cleaner power, cleaner money

OPINION Nine months ago neighborhood leaders from the Potrero Hill and the Bayview districts were invited to stand and applaud at a press conference at Mirant's Potrero Power Plant. As reported in the *San Francisco Chronicle*: "One of the state's oldest and dirtiest power plants ... could shut down as soon as 2009, city leaders announced... The mayor said the signing represented 'an important day in the history of the city.'"

But now that signed agreement to close Mirant — through a decade-long effort to have the city run its own power-generating "peaker plants" as a replacement — is itself on the verge of extinction. Mayor Gavin Newsom, a probable candidate for governor and choosing political expediency over cleaner air, reversed field and claimed that the cleanest way to close Mirant ... *is to keep part of it running.* And a number of environmental activists backed him up, claiming that the city-owned peaker plants would bring more pollution to southeast San Francisco than retrofitted combustion turbines at the Mirant plant.

How can that be, when even conservative estimates admit that the newer city-owned turbines run 30 to 35 percent cleaner than the 40-year-old Mirant turbines?

The answer is money.

The argument goes like this: the city-owned peaker plants are funded by $273 million in revenue bonds and a contract with the state's Department of Water Resources that runs until 2015. After that, the debt remaining on the bonds would require the city to run the peakers for more hours and many more years of operation than retrofitted combustion turbines at the Mirant plant. The Mirant proposal would be financed by reliability contracts from the state's Independent System Operator (Cal-ISO) that essentially pay for the turbine capacity, not actual operation. That means fewer running hours, and no potential cost to the city's budget. Therefore, the Mirant retrofit is less polluting, and the generators can be shut down sooner.

That's been a persuasive argument so far, and it has stopped further consideration of the city-owned peakers. But the argument misses one important fact and one critical question. The fact is that *the city-owned peakers don't cost $273 million anymore*; Cal-ISO agreed in June that the fourth peaker plant (to be located at the airport) wasn't necessary, leading to savings of more than $110 million.

There's an even more important question: why don't we finance the city-owned peaker plants using Cal-ISO's reliability contracts instead of the bonds and the DWR contract? Apparently no one at the Mayor's Office, the Public Utilities Commission, or the environmental groups supporting the Mirant retrofit has asked this question. Yet it provides the cleanest answer to the dilemma of the peaker plants — it would give us the cleanest machines, under city control and policy, so they can only run when absolutely necessary and we can shut them down as soon as possible.

At the end of the day the proposal for a Mirant retrofit isn't really about a retrofit at all — it's a proposal to keep the city's energy future in the hands of others. The choice facing us — at City Hall, in the environmental community, and in the neighborhoods — is between being smart about our energy policy or handing over that policy to a corporate boardroom in Atlanta. **SFBG**

Tony Kelly
Tony Kelly is president of the Potrero Boosters Neighborhood Association.

SEND YOUR LETTERS TO:
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LETTERS

THE SPRAY GOES ON

Local heroes James Carey, Daniel Harder, and Jeff Rosendale deserve respect for their work exposing the light brown apple moth (LBAM) spray plan [Local hero, 7/30/08]. But contrary to your report, they have not stopped the spray program.

The state still plans to spray urban areas, just from truck foggers or by hand instead of from airplanes. They also plan on sticking the chemicals to telephone poles, trees, and so forth in cities. Meanwhile they are continuing their plan to spray from airplanes in "rural areas," some near Bay Area cities and many on mountaintops or ridges, allowing for plenty of drift into the cities.

The spray (a mix of pheromones and various other chemicals) has not been tested for its health effects on humans. Millions will be exposed, including children, the elderly, and people with chronic diseases — for example, the immune-compromised and chemically sensitive who are especially vulnerable — many of whom moved to the Bay Area for safe haven.

We won a symbolic victory against the Schwarzenegger administration's pro-corporate, anti-human spraying plan. It's worth celebrating, but it's crucial to be clear that we haven't won yet. Many of us are exquisitely vulnerable to toxic exposure, including lots of longtime dedicated social justice activists, and cannot afford to be abandoned as this program goes through. Keep fighting until we stop this pointless, violent program.

For more information see for instance www.cassonline.org (California Alliance to Stop the Spray).

Anandi Worden and Lee Worden
San Francisco

A CAR-FREE COMMUTE

Recently the *San Francisco Chronicle* and the *Guardian* published articles continuing the discussion about a car-free Market Street [Editorial, 7/30/08]. I remember when the idea was floated back during Mayor Willie Brown's time — and the backlash against it. Since then, though,

CONTINUES ON PAGE 6 ››

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August 9 @ DNA Lounge, 375 11th St at Harrison
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GUARDIAN

LETTERS

CONT»

San Francisco has made significant progress toward becoming a bike-friendlier city, including a more than 30 percent increase in Market Street ridership in just a year.

I commute down Market Street every day from the Mission District to Spear Street. It's always such a pleasure to coast down with other bicycles and the groupings of Muni buses and trains in their dedicated transit lanes. Between transit and the increase in bikes, there already seems little room for cars — especially considering that most of them seem to be driven by out-of-town commuters and tourists.

For those who do live here, I'm always shocked that anyone would choose to drive down Market. Having been born and raised in our fair city, I can probably easily count the times I've driven down Market Street. It's congested, there's no parking, and it offers little maneuverability. Encouraging motorists to take dedicated corridors such as Folsom, Howard, Bush, or Pine seems like a much better idea.

Arguments from merchants carry little weight with me considering that none of the downtown parking lots have Market Street entrances and I would think that less congestion and easy pedestrian mobility would encourage folks to come downtown.

As the density of San Francisco grows — especially in the Downtown/SoMa/Mission Bay neighborhoods, we will be hard-pressed to ensure that we can provide safe, healthy, and reliable transit options. While easily construed as just another anti-car movement, the transition of Market Street to a mass transit and bike-only corridor seems like a good first step.

Greg Zhovreboff
San Francisco

FOR THE RECORD

In our Best of the Bay edition, we printed the wrong area code for Bakesale Betty in Oakland. The phone number should be (510) 985-1213.

We also misstated the Web site for Juanita More. It's www.juanitamore.com.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

PG&E

CONT››

year, and PG&E's own appraisers participate in the discussions. Last year the BOE concluded that all of PG&E's local property — including a big downtown office building — was worth about $1.2 billion. PG&E, to our knowledge, has never attempted to have that figure (and thus its own tax bill) increased to $4 billion. Without the office building, which the city would have no need to buy, the actual distribution system is probably worth closer to $800 million — putting PG&E's number off by a factor of five.

The $400 per year figure is based on the cost of paying off $4 billion in bonds — but all the Clean Energy Act does is give the supervisors the ability to issue revenue bonds. Unlike typical general obligation bonds, the revenue bonds would not be backed by taxpayers, and would be repaid by the money the city would make selling retail electricity. And the only way the supervisors would move to take such a dramatic step as an eminent domain action to seize PG&E's distribution system is if the figures show that the city can pay off the bonds without raising electric rates.

• *The act would give the supervisors a blank check to issue bonds without voter approval.* Actually, it would just give the board the same authority the Port Commission and the Airport Commission already have — the ability to issue revenue bonds — just revenue bonds — to fund renewable energy and utility projects. If the projects make no sense economically, investors won't buy the bonds anyway. So only well thought-out projects with a clear revenue stream are even possible. Lots of public agencies have this authority, and it's rarely misused.

• *Electric rates would go up.* Nonsense — every public power city in Northern California has lower electric rates than San Francisco. PG&E has some of the highest rates in the nation. Public power is always cheaper.

• *The city will lose $20 million in tax revenue.* Yes, if the city were to take over PG&E's distribution system, the city would no longer collect the tiny pittance it currently gets as a franchise fee. The fee is the lowest in the state and among the lowest in the nation (and is set in perpetuity). The revenue from a public power system would more than make up for that loss.

PG&E is terrified by this proposal, so nervous that it started a massive campaign months before the election. There will be more lies coming, most of them attempts to scare the voters into thinking that the Clean Energy Act is expensive and risky. We'll debunk them as they come along. In the meantime, the supervisors ought to hold hearings on these issues, particularly the cost issue, and ask the Board of Equalization's experts to come and testify — so that PG&E's lies can be exposed to the broadest possible audience. **SFBG**

EDITOR'S NOTES

CONT››

call "decimal dust." Electrical conduit, which will one day be the backbone of a city-owned power system, costs a little more, but not that much.

Face it: we're going to do all this at some point anyway. I'm an optimist (about San Francisco, anyway), and before long Gavin Newsom will be gone, and we'll have a mayor who believes in the public sector, and public power and public broadband will be the order of the day. And running those utilities underground makes perfect sense in a city where earthquakes make elevated electrical wires a visible hazard.

But since nobody at City Hall is putting up a modest amount of cash to do this now, in a few years we're going to have to spend a whole lot of cash to dig up all the streets all over again.

Am I the only person who thinks this is insane?

I was way off on the St. Lawrence River, in a place that had no Internet access and only spotty cell phone reception, so I missed the news that Sen. Dianne Feinstein was sorta, maybe, kinda thinking about running for governor of California. It was a chilling little welcome-home message for me. Anyone who lived through the days when Feinstein was mayor of San Francisco ought to share my revulsion at the idea of her running the entire state. She's a Democrat only in name; on economic issues, she'd be as bad as Gov. Schwarzenegger. She's also an autocrat — and with term limits, there's nobody in the Legislature who could stand up to her.

The deals are already in the air; Willie Brown just floated out a key one in the *Chron*. Maybe Gavin Newsom would drop out of the governor's race, and Feinstein would give him her US Senate seat if she wins.

What a rotten concept. If Feinstein runs, she needs real competition. Feinstein vs. Jerry Brown would be fascinating, and Newsom ought to stay in too. I'm not terribly impressed with the way he's run the city either, but in the end, I think she was a lot better at being bad than he is.

It's good to be home. **SFBG**



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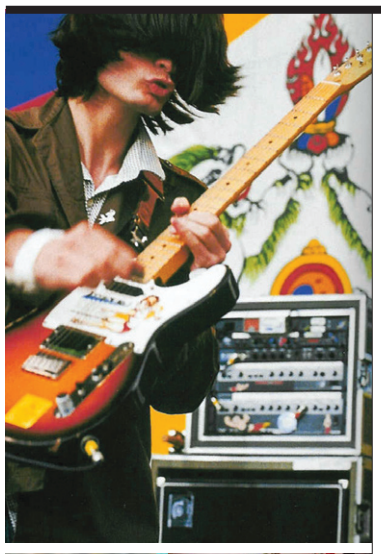
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THIS WEEK AT SFBG.COM

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IN THE BLOGS

Pixel Vision Interviews and portfolios from more Bay Area photographers
Politics PG&E gaywashing, Arnold's poor tax, and goats, goats, goats
Bruce Blog Chet Helms celebration, questions for Gavin the Green
***Guardian*'s SF** Aloha Fest, pizza disasters, the Giants' ace in the hole
Noise Preston's *State of the Art*, dreamy Masonic, Johnny Greenwood's "Popcorn"

Cash from cabbies

Yellow Cab pushes driver prepayment plan that city officials say is illegal

By Maria Dinzeo
› news@sfbg.com

The largest taxicab company in San Francisco is trying to squeeze more money from its drivers, who say they're already being hit hard by increased gate fees and rising fuel costs.

Yellow Cab has ordered its drivers to prepay for the privilege of driving each month, amounting to thousands of dollars for full-time drivers. Compounding that financial hardship is the apparent intention of the company to use prepaid gate fees to change the employment status of its drivers from employees to independent contractors who are no longer entitled to unemployment insurance and workers' compensation coverage.

While local officials say Yellow Cab's new policy is illegal, they have little power to compel the company to abandon the plan, which was supposed to go into effect Aug. 15 but has now been moved to December under pressure from city officials and the United Taxicab Workers union. Drivers are also threatening to bring legal action to stop Yellow Cab, relying on a past ruling barring the company from requiring deposits from its drivers and misclassifying drivers as independent contractors.



Taxi driver Bud Hazelkorn, who chairs United Taxicab Workers, says Yellow Cab is illegally trying to change employees' status.
GUARDIAN PHOTO BY CHARLES RUSSO

Repeated attempts by the *Guardian* to contact Yellow Cab representatives were unanswered, but they had to talk to Jordanna Thigpen, executive director of the San Francisco Taxicab Commission. She found Yellow Cab's prepayment plan to be in violation of the Superior Court's decision. "I was not persuaded that the prepayment was not a deposit," Thigpen told the *Guardian*. "What they are actually doing is asking for a security deposit again under the guise of an Employment Development Department requirement. But the EDD guidelines are just that — guidelines."

The EDD sets work rules and standards in California. According to its Taxicab Industry information sheet, taxi drivers classified as independent contractors "prepay to lease a taxicab for a period of at least 28 days." Yellow Cab used the line, which is posted prominently for employees to see, to justify requiring that all its drivers prepay up to $1,930.

Bud Hazelkorn, cab driver and chairperson of United Taxicab Workers, said UTW has "been talking to an attorney and hopes to bring an injunction against Yellow Cab." He takes little hope from Yellow Cab's recent decision to push its prepayment deadline from Aug. 15 to December, though he does think it was a response to the UTW's outcry.

For Hazelkorn, it matters little whether the deadline is a week or six months from now. "Any kind of prepayment policy is against the *Tracy* decision," he said. "They are trying to make themselves look better by pushing back the deadline. But the fact is that Yellow Cab wants to establish a precedent of prepayment and that is illegal."

The 1996 ruling in *Joseph Tracy vs. Yellow Cab* barred cab companies from demanding security deposits from drivers. The order, issued by Judge William Cahill of the San Francisco Superior Court, "permanently enjoins the defendant [Yellow Cab], from classifying plaintiffs and similarly situated drivers as independent contractors for purpose of denying such drivers any benefit under California law with respect to workers' compensation, unemployment insurance, and paying a cash bond to defendants as a condition of driving a taxicab."

The 1996 case also found that Yellow Cab drivers were being

CONTINUES ON PAGE 15 ››


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ALERTS

By Deborah Giattina
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WEDNESDAY, AUG. 6

Anti-movement
What better way to show your opposition to the use and proliferation of nuclear weapons than to participate in a freeze action. Come to the trolley turnaround to commemorate America's 1945 atomic bombing of Hiroshima and Nagasaki and to protest US aggression toward Iran. All you have to do is stand frozen for five minutes and, when organizers blow the whistle, chant "no attack on Iran!"
5 p.m., free
Powell and Market, SF
www.worldcantwait.org

Locavoracious
Thinking about switching to the 100-mile diet but don't know how? Learn how to turn local, in-season produce into gourmet meals at a cooking lesson and luncheon led by Stephen Gibbs, executive chef of Hands-on Gourmet, and Julie Cummins, director of education for the Center for Urban Education about Sustainable Agriculture.
11:45 a.m., $90 ($75 for members)
Ferry Building (outdoor kitchen)
Embarcadero and Market, SF
www.commonwealthclub.org

Peak Oil talk
Prepare for the coming "peak oil" years by learning how to limit your energy use from the San Francisco Peak Oil Preparedness Task Force. The task force, in partnership with the Presidio School of Management, hosts a series of online meetings that begin with a presentation and end with a Q&A session. This week's topics are "Growing Food in an Urban Environment" (Wed.) and "Creating Communities and Local Economies" (Thurs.).
Also Thurs/7
Noon and 7 p.m., Free
sfpeakoiltownhall.eventbrite.com

FRIDAY, AUG. 8

Chain of command
The Bush administration has centralized executive powers like no other. Jane Mayer has traced the events that led to these unprecedented changes in the pages of the *New Yorker* since 2001. At this talk she delves into the role of Vice President Dick Cheney and his staff of powerful lawyers.
7:30 p.m., $10–$13
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SATURDAY, AUG. 9

Peace lanterns
Help decorate lantern shades at this family-friendly event commemorating the atomic bombing of Hiroshima and Nagasaki, then float them along the park's canal.
6:30 p.m., free
Aquatic Park
Addison near University, Berk.
www.progressiveportal.org/lanterns

Public access
The Department of Telecommunications and Information Services seeks to gather public comment on the city's role in local public access cable TV channels. To get involved, request a copy of the report from the DTIS at publicaccesstv@sfgov.org and come to the meeting.
6 p.m.
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sfgov.org/publicaccesstv **SFBG**







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— from "Sports: Down for the count" by A.J. Hayes, posted in the Guardian's SF blog

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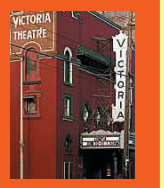
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Cabs CONT.»

unlawfully misclassified as independent contractors, and ruled that the necessary control Yellow Cab exercises over its drivers requires that they be considered employees. For example, drivers have no control over the amount charged to passengers in fares, and often rely on dispatchers to notify them of potential customers. In addition, Yellow Cab keeps personnel files on each of its drivers, conducts orientation programs for new hires, and does not allow its drivers to advertise their services. The Superior Court also found drivers to be "an integral part of [Yellow Cab's] business," further solidifying cab drivers' status as employees.

Yellow Cab driver John Han explained that the prepayment fee is based on the number of shifts a driver works. He offered himself as an example: Han works eight shifts per month. Multiplied by the average daily gate fee of $96.50, Han's prepayment equals $772. Since Han said that cab drivers make between $100–$150 per day, most of his earnings are eaten up by the end of his shift — or before the shift even begins.

To coax its drivers into compliance, Yellow Cab posted a sign in its San Francisco office that reads, "Do not delay in completing your prepayment or you will be subject to being held out of service." Han says that being held out is equivalent to being a benched baseball player who is technically still on the team.

"We won't be fired, but we will be prevented from being able to work," Han said, noting that such threats constitute the exercise of control over the drivers by Yellow Cab. "Forcing drivers to do anything is having control over its workers, which is a employer-employee relationship."

EDD spokesperson John Stroot told the *Guardian* that the information sheet Yellow Cab uses to justify this policy does not compel companies to do anything new. What it does contain are guidelines for different taxicab business models: one for companies that have employees and another for companies that use independent contractors.

"These are not laws," Stroot said. "Cab companies can operate any way they choose. They are just guidelines for companies to follow to figure wage, hour, and tax issues." If Yellow Cab wanted to make drivers independent contractors, it would have to fulfill all requirements on the sheet, not just the one specifying prepayment. For example, drivers would be required to perform their business without any form of control from Yellow Cab, including foregoing the use of Yellow Cab's dispatch services. But Stroot said most drivers are employees under common law in California "because the company directs and controls the way drivers provide their services."

Misclassifying employees as independent contractors has become a national issue, particularly after Rep. Lynn Woolsey (D-Marin County) and Rep. Rob Andrews (D-N.J.) introduced a bill intended to crack down on the practice. If passed, the bill would impose penalties on employers who misclassify employees and inform workers of their right to challenge that classification. The bill also would require state unemployment insurance agencies to conduct audits to identify employers guilty of employee misclassification. In addition, the Department of Labor would be required to perform targeted audits of employers in some industries.

> "They know they are breaking the law and ripping people off."
>
> Jordanna Thigpen
> Executive director
> San Francisco Taxi Commission

The UTW is currently working with Thigpen and Sup. Chris Daly's office to achieve some form of justice for drivers. "My office is very concerned by this policy," Thigpen said. "It couldn't have happened at a worse time for drivers. These guys are good people, and they work hard every day." Thigpen said Taxi Commission member Tom Oneto asked her to draft new rules that would apply to such policies. Other than imposing fines and revoking permits, however, there is little her office can do.

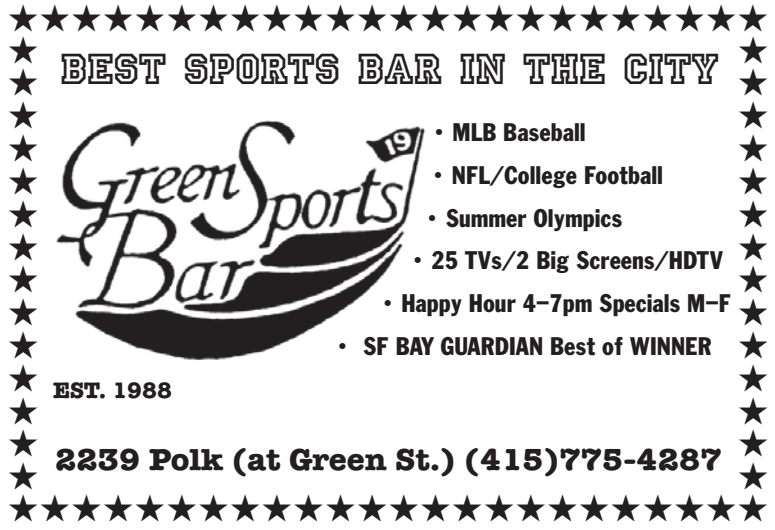
"We need serious overhaul of our penalties," Thigpen said. "Right now I can only charge them $25 in fines, which is pathetic. They know they are breaking the law and ripping people off. But how do you begin?" she asked. "We need to get legislation passed that would overhaul the rules." The strongest weapon city officials have against Yellow Cab is to seek an injunction. "Only the courts can decide if this is legal," Thigpen said.

Thigpen and Oneto met July 25 with Lena Gomes, one of Daly's legislative assistants, to discuss how the Board of Supervisors might take action. "We are creating a resolution urging Yellow Cab not to charge the drivers the fee," Gomes told us. "Yellow Cab appears to be trying to change their drivers classification to avoid certain financial responsibilities. This is one of their strategies."

If Yellow Cab succeeds in its plan, other cab companies may follow suit. "Right now they're just hanging back to see what Yellow Cab will do," said Han, who estimates that Yellow Cab stands to gain at least $2 million per year from this policy. For Han, not knowing what the company will do with the money is unnerving. "They should be investing it in a health care plan for drivers. But I can only assume the money will be used to buy a sailboat for the top management."

While Hazelkorn said that drivers are "100 percent opposed to this kind of extortion," some disagree. Tariq Mehmood, a Yellow Cab driver for eight years, believes most drivers would rather be independent contractors "because of the freedom it provides us to set our own hours." Mehmood said the UTW's fight against Yellow Cab is just another ploy to bankrupt the company, which "would be devastating to drivers. I would love to not pay anything — not even gate fees — and still be an independent contractor, but that's not the reality."

Regardless of how they feel about the policy, some have already begun making payments, while others are quietly saving money just in case. Han refuses to do either, hoping that Yellow Cab can be defeated if enough drivers join him. But 80 to 90 percent of Yellow Cab drivers are immigrants, Han points out, and many are still unacquainted with their rights. "They are afraid to defy the company," he said. "Yellow Cab is setting a trap for those who will fall for it." SFBG





Charitable cash cow

Private companies make big profits raising money for nonprofits

By G.W. Schulz
› gwschulz@sfbg.com

Nonprofit charities in the Golden State should have been raking in the cash in 2004. Gracious Californians gave $60 million more toward fundraising campaigns that year than they did in 2003, totaling almost $293 million. The following year, donors gave even more: $332 million.

Yet despite the increasing generosity of Californians, the percentage that nonprofits actually took away from those campaigns steadily decreased from 2003 to 2005.

Most of the gains went to private, for-profit fundraising companies hired to conduct telemarketing services and coordinate special benefit events like gala dinners, rodeos, and variety shows.

Such companies charge steep fees and commissions that frequently leave charities, especially smaller or less experienced ones, with little or even nothing at all, according to state disclosure records.

Commercial fundraisers collect millions each year relying on the public image of selflessness projected by nonprofits devoted to promoting cultural literacy, saving lost or exploited children, finding cures for deadly diseases, or improving the welfare of defenseless animals.

Some desperate nonprofits elect to allow commercial fundraisers to take a percentage of the money they raise, at times as much as 80 to 90 percent. Alternately, larger charities may agree to set costs and fees associated with the campaign, but that strategy can also prove costly.

For example, the San Francisco Museum of Modern Art hired the Los Angeles company SD&A Teleservices in 2004 for a phone solicitation campaign that raised $12,000. But because the company's fees were greater than the contributions received, the museum had to pay $19,854 more to cover the venture. Similarly, the San Francisco Ballet lost $3,400 in 2005 to the same company after SD&A raised $12,745 from donors, thousands less than what it charged.

Several people we interviewed said the benefits of a fundraising campaign might not materialize until later if contributors eventually become long-term supporters. But unless the typical donor has time to find out how much ultimately makes it to the cause they care so much about, they're unlikely to be aware of the extraordinary costs involved in nonprofit fundraising.

"The charity agrees to it because they want the easy money that they don't have to do any work for," Daniel Borochoff, president of the American Institute of Philanthropy in Chicago, told the *Guardian*. "Then the person goes out and spends $1 million to get that $200,000, and the charity tries to rationalize it by saying 'Well, it's money we wouldn't normally have. We don't have staffing for fundraising.' But they're ripping off the public and disrespecting the intentions of the people who gave that money."

The *Los Angeles Times* published a months-long investigation July 6 that examined required forms submitted to the California Attorney General's Office showing the total revenue generated from 5,800 nonprofit fundraising campaigns and how much of that money went to the charities.

Between 1997 and 2006, the paper discovered, 430 campaigns raised a total of $44 million — but in each case, every dime went to the fundraising company. Charities lost money in 337 more cases. In hundreds of instances, charities entered into contracts that assured them only 20 percent or less of the funds raised, regardless of how successful the campaign turned out to be. The AIP recommends spending no more than 35 cents on each dollar raised. The *Times* also pointed out that donors enjoy tax deductions from their contributions, even if huge portions go to for-profit companies.

"Nonprofits spend a lot of money attracting donors and then they fall away the next year, so they have to reach out and attract even more donors," Elizabeth Boris, director of the Center on Nonprofits and Philanthropy in Washington, DC, told us. "So there's a lot of churning that goes on, because a lot of the same people don't give to the same organization year after year. It is an expensive process of getting the names and contacting people."

Because California is behind in processing the required disclosure forms, the *Times* had to specially request records from 2006, meaning more recent figures aren't available. The *Guardian* took a far less extensive look at the records, but we still found plenty of examples of charities earning astonishingly low rates of return.

In 2004, Campbell-based TBS Productions raised $418,377 for the San Francisco Police Officers Association and its annual "Parade of Stars" event held at the Palace of Fine Arts. But just $87,094 made it into the union's nonprofit Community Services Fund, which redistributes it in small increments to a variety of causes.

"I've wrestled with this since I've come on," said POA President Gary Delagnes. "There are two ways of looking at it. Do we really want to lend our name to an outfit that's taking 80 percent off the top? ... The decision we made was: you know what, we're to do so much good with the charitable money that it's worth it to us."

That same year the Oakland Police Officers Association also hired TBS for its "Cavalcade of Stars" event. The company raised $402,515 on behalf of the East Bay union for charitable purposes, but only $88,603 remained after covering the event's costs, a return to the union of 22 cents on the dollar.

That year, TBS coordinated events for at least 16 groups across the state representing law enforcement and emergency personnel, from the San Jose Firefighters Burn Foundation to the Fresno Deputy Sheriffs Association. But almost no one received a better return rate than 20 percent, and two raised just 15 cents on the dollar after accounting for the for-profit company's take. No one at TBS was available for comment when we called.

More than 250 fundraising campaigns in California netted 20 cents or less from each dollar raised for charities in 2004, according to figures maintained by the state.

Rich Steinberg, a longtime scholar of nonprofits at Indiana University, said several factors mitigate all this. He explained that the United States Supreme Court has been reluctant to permit heavy regulations on charity fundraising because a seemingly poor cost ratio isn't necessarily bad for a nonprofit.

"Big charities could do everything wrong but still have a good cost ratio" because their support is widespread, Steinberg said. The San Francisco Ballet and SFMOMA, for example, have done much better in some telemarketing campaigns, earning from 54 percent to 81 percent in return rates despite other times losing money.

Could it be that there are too many small, inefficient nonprofits with similar missions, each created in the belief that government wasn't filling some need? Perhaps. But attempting to curtail them could undermine the democratic spirit that leads to their creation.

"We should make it legitimate for any group of idiots to get together and try to do something good," Steinberg said.

If they want to succeed, he said, charities should not accept terms that give fundraisers a percentage of the donations. Instead they should establish fixed fees so that every



Charities in California received an average of 36 cents for each dollar generated by for-profit fundraising companies in 2005, the last year for which state figures are available.

dollar beyond that amount goes toward services. Second, to ensure more favorable rates, they can require competitive bidding among fundraisers.

Ken Larson, director of public policy for the California Association of Nonprofits, said that few of the tens of thousands of charitable organizations registered in California use commercial fundraisers to attract donors, a fact confirmed in reports compiled by the attorney general. Many hire full-time professional fundraisers to seek foundation and government grants or relationships with repeat donors, intangible benefits that can go beyond immediate fundraising goals.

As for telemarketing, Mike Smith, chief operating officer of New Jersey-based Charity Navigator, suggests that when donors receive a call, they can just hang up and cut a check directly to the nonprofit.

The debate over nonprofit fundraising costs is nothing new, but with information increasingly available on the Web, consumers are in a much stronger position to give wisely.

The San Francisco AIDS Foundation publicly and angrily parted ways with its commercial fundraiser, Pallatto Teamworks, in 2001 due in part to a dispute over how much the company charged to operate the California AIDS Ride. The charity has since created its own fundraising arm, steadily improving its rate of return from an average of 54 percent over the past seven years to 66.5 percent last year.

The foundation uses another company, MZA Events, to manage its annual AIDS Walkathon, which has averaged a healthy 63 percent return since 1999 with improved results over each of the last three years.

But officials with the SF AIDS Foundation believe telemarketing has enabled it to achieve greater public awareness. It also began moving the task in-house during the past six months and anticipates greater savings.

"Every dime we save in production is a dime that can go to our clients and our programs and our services," said Dave Ellison, spokesperson for the foundation. "We're always extremely aware of how important it is to keep the costs down because we see the benefits every day in the lives of our clients." **SFBG**

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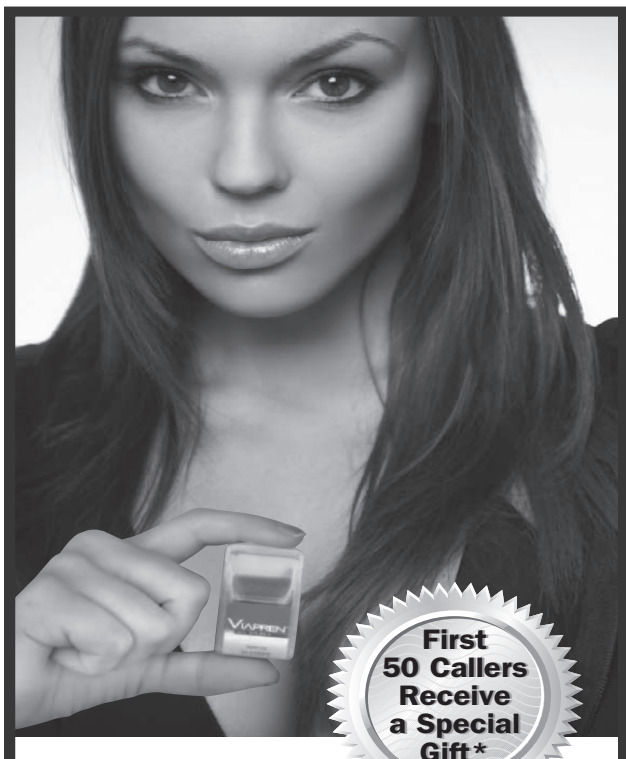
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JUANA MOLINA

Thurs, Fri, Sat, Sun, August 14, 15, 16, 17
KENNY BURRELL & THE JAZZ HERITAGE ALL-STARS
Steve Turre, Jeff Clayton
Bobby Rodriquez, and Ernie Andrews

Mon, August 18
AFRO SOLO PROJECT'S GALA CONCERT
featuring Noah Griffin, Ohnedaruth, Robert Sims, & Hope Foye

Tues, Wed, August 19, 20
THE FABULOUS THUNDERBIRDS

Thurs, August 21
WESLA WHITFIELD WITH THE MIKE GREENSILL TRIO

Fri, Sat, August 22, 23
HABIB KOITÉ & BAMADA

Wed, August 6 *tonight!*
legendary hawaiian guitarist
WILLIE K

Thurs, Fri, August 7, 8 *this week!*
MINDI ABAIR

Sat, Sun, August 9, 10 *this weekend!*
YELLOWJACKETS WITH MIKE STERN

Mon, August 11 *next week!*
THE EDDIE GALE BAND
featuring Kidd Jordan, Dick Griffin, Marcus Shelby, William Parker & Joe Hodge

Tues, Wed, August 12, 13
DWELE

Thurs, Fri, Sat, Sun, August 14, 15, 16, 17
(OPEN DANCE FLOOR)
SPANISH HARLEM ORCHESTRA

Mon, August 18
LLOYD GREGORY & FRIENDS WITH ROBERT STEWART

Tues, August 19
FRANKYE KELLY

Wed, August 20
CARIOCA

Thurs, August 21
HABIB KOITÉ & BAMADA

Fri, August 22
MARTIN LUTHER

Sat, Sun, August 23, 24
MARIA MULDAUR & THE FREE RADICALS
with very special guests
Holly Near & Linda Tillery with The Women's Voices for Peace Choir:
Annie Sampson & Keta Bill

Get Tickets at YOSHIS.COM / the venue box office / 415-655-5600 / 510-238-9200
All shows are all ages. All Shows Monday-Saturday 8pm & 10pm, Sunday 2pm & 7pm
(Unless Otherwise Noted). Open for dinner nightly at both locations. Open for lunch in Oakland Tue–Fri.
Late Night Menu Available

Gibson

SFPUC shuffle

Powerful commission lies dormant until the mayor can find picks acceptable to the board

By Sarah Phelan
› sarah@sfbg.com

The San Francisco Public Utilities Commission is arguably the city's most important commission. It provides water to 1.6 million customers in three Bay Area counties and handles sewage treatment and municipal power for San Francisco. But right now, it lacks a governing body.

Until recently there were no minimum job requirements for its five commissioners, who are all appointees. The only way the Board of Supervisors could block the mayor's picks for these all-important posts was through a two-thirds vote (that requires eight supervisors) made within 30 days of the selection.

That changed June 3 when voters approved Proposition E. The board placed this legislation on the ballot in response to Mayor Gavin Newsom's "without cause" firing of SFPUC former General Manager Susan Leal last year, and his reappointment this spring of Commissioner Dick Sklar, a former SFPUC general manager whose anti–public power tirades and rudeness to SFPUC staff was at odds with the goals and values of the board's majority.

Prop. E's passage required that the current SFPUC be disbanded by Aug. 1, set minimum qualifications for future nominees, and stipulated that new commissioners cannot take office until at least six supervisors confirm the mayor's picks.

Newsom responded by renominating Sklar, along with two other incumbents—former PUC President Ann Moller Caen, and F.X. Crowley, who works for the International Alliance of Theatrical Stage Employees.

Newsom also nominated two newcomers — Nora Vargas, executive director of the Latino Affairs Forum, a statewide nonprofit advocacy group, and Jell-O heiress Francesca Vietor, director of the city's Department of the Environment from 1999 to 2001.

Kicked to the curb in this preliminary shuffle was David Hochschild, a solar advocate who steered the SFPUC away from building peaker plants and toward retrofitting the aging Mirant power plant. Also ousted was E. Dennis Normandy, whom Mayor Frank Jordan appointed in 1994.

On July 29, the board unanimously approved Caen and Crowley, and seemed inclined to favor Vietor, though she has yet to appear before them to answer questions.

But they rejected Vargas after Sups. Tom Ammiano, Chris Daly, and Bevan Dufty expressed misgivings about her lack of experience with local politics and the SFPUC, not to mention concerns about the $150,000 worth of community grants PG&E gave to Vargas' Latino Issues Forum between 2004 and 2006.

And Sklar withdrew his nomination before the board could vote on it, apparently aware that the seven votes against his nomination last time meant he was destined to fall short of the new requirement.

These initial changes have led Leal to believe that Prop. E is already having the desired effect. "The rules before meant that the supervisors had 30 days to come up with eight votes, and that's a very tough thing to do," Leal told the *Guardian*. "The fact that Dick Sklar had to get six votes, when he barely got four votes in February, is why he withdrew his name. And if you look at the way the supervisors handled the process last time around, this time they seem more vested in it."

> "The fact that Dick Sklar had to get six votes, when he barely got four votes in February, is why he withdrew his name."
> Former SFPUC General Manager Susan Leal

Newsom has not yet forwarded any more picks to the Board, so the makeup of the body that will govern the SFPUC until August 2012 is still undecided. But it's likely that the first matter of business for the new SFPUC will be responding to board recommendations that are sure to flow from an August hearing into CH2M Hill's study on the feasibility of retrofitting Mirant's Potrero units 4, 5, and 6.

Leal believes the retrofit plan is "sketchy at best."

"I think that trying to retrofit a 1973 plant is like one former PUC commissioner thinking you can repair the 50-year-old digesters out at the southeast wastewater treatment plant," Leal told the *Guardian*, referring to Sklar's equally unpopular attempt to block a costly but necessary rebuild of the SFPUC's sewage digesters.

"To me, this is Mirant and PG&E still deciding whether there will be something polluting in the air," Leal added.

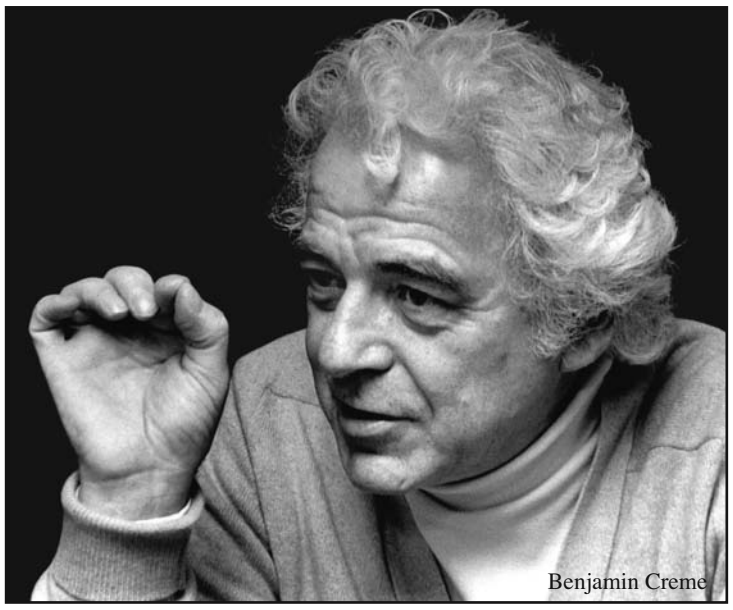
On July 22, at its last meeting before being disbanded, the Sklar-led SFPUC voted to rescind its former plan to build a new peaker power plant in the city's southeast sector, and to instead pursue the Mirant retrofit.

Sup. Bevan Dufty notes that a retrofit of this kind "hasn't been done anywhere else in the world." Board President Aaron Peskin observes that, "unlike the peaker plan, which was subjected to thousands of pages of analysis, the retrofit plan was cooked up behind closed doors with no public hearings."

Noting that Mirant only needs a building permit to keep operating at the site, Peskin says that is why he joined Sups. Sophie Maxwell, Jake McGoldrick, and Dufty in introducing legislation to require conditional use permits of future power plants.

"ATM machines, bakeries, and restaurants need conditional uses, so why not power plants?" Peskin said.

Sup. Ross Mirkarimi believes the peakers and retrofit are competing as the lesser of two evils, which is one reason why he and Ammiano wrote the fall ballot measure called the Clean Energy Act, which would create ambitious goals for renewable power. Mirkarimi told us, "There needs to be a robust campaign for a third plan that combines a transmission-only mandate and a strong renewable energy mechanism that compensates for the Mirant shutdown." SFBG


Benjamin Creme

The time of change has come

Many people sense that we are living in an unprecedented time. Political and economic systems are in chaos. The rich get richer while the poor become poorer. The planet we call home is in grave danger, yet nations are motivated by self-interest and corporate greed. We seem unable to take the most urgently needed steps to save the Earth. Without help, humanity has but little time to rectify the problems — ecological, political and economic.

For 30 years, Benjamin Creme has been telling the world about the most hopeful message of our time — that at this critical crossroads in human history, a group of enlightened teachers are emerging from their remote retreats, to teach and inspire humanity to live together in unity and cooperation.

Creme is internationally known for his grasp of the world's complex problems — inter-relating economic, political, social and spiritual issues. His unique insights provide an all-encompassing view of global affairs, inspiring a sense of hope in the millions around the world who have heard his information.

We are approaching a climactic time when all humanity will know beyond doubt that the story he has been telling the world is indeed true.

A Talk by Benjamin Creme
Sunday, August 10, 2 p.m.
Palace of Fine Arts Theatre
3301 Lyon Street (at Bay), San Francisco
Free Admission

Benjamin Creme is an author, artist and chief editor of *Share International* magazine

Info: 510-841-3738 www.SharingForPeace.org

"... a detailed and decidedly upbeat description of world changes."
— The New York Times

Creme "... a wonderful speaker," journalist says

British journalist Mick Brown describes his experience at Creme's lecture: "… He was a wonderful speaker, addressing the audience in a relaxed, affable Scottish lilt, peppering his monologue with jokes and the occasional self-deprecating aside. He spoke of all this … as if it was the most natural thing in the world; extraordinary, certainly; of the utmost importance, no doubt. But implausible? Ludicrous? Fanciful and far-fetched? Not in the least."

'Surrounded by light'

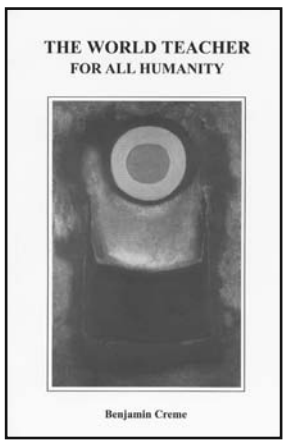
In her book, *Searching for Maitreya*, journalist Patricia Pitchon describes Creme's lecture: "[During the blessing from Maitreya] I saw Mr. Creme surrounded by a beautiful light, which created an outline not only of his body but also the bodies of the first two or three front rows of the audience. His face seemed to disappear, and … I found myself staring at a magnificent and entirely different visage: a man with high cheekbones, golden-brown skin, a medium-sized, well-shaped nose and mouth, and immense, dark eyes. As this visage entered my direct line of vision, I felt a powerful stream of energy pouring from it and entering my heart. I actually felt as if someone had lit a torch to the entire region of my chest…

"This energy had an unmistakable quality: it was the purest love. I was struck by the purity and power of the being who looked straight at me, and from whom, inexplicably, emanated this extraordinary current of love... At the end of this blessing, the light disappeared around Benjamin Creme; everything was back to normal."

Benjamin Creme's latest books describe momentous events occurring worldwide

The World Teacher for All Humanity

Maitreya, the World Teacher, stands poised, ready to emerge into full public work. The book presents an overview of this momentous event: the return to the everyday world of Maitreya in July 1977 and the gradual emergence of his group, the Masters of Wisdom; the enormous changes that Maitreya's presence has brought about; and his plans, priorities and recommendations for the immediate future. Furthermore, it provides a detailed description of Maitreya as a colossal cosmic Avatar with limitless love, immeasurable wisdom and power, and at the same time a friend and brother of humanity.



"Very soon, now, humanity will know that there lives among them a man of most unusual attributes: a capacity for service conditioned only by the Karmic Law… [Maitreya] seeks to invest each individual life with sanctity and worth. To bring each person to the experience that they count; that everyone, whatever their condition now, should have, and will have, an equal right to education, food, shelter, healthcare, and the fulfillment of their full potential as living souls…"

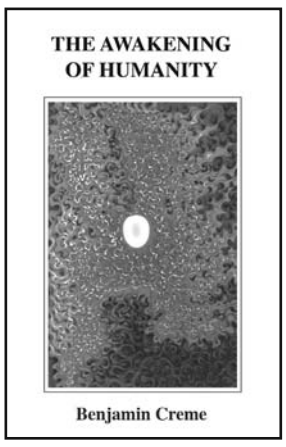
The Awakening of Humanity

Benjamin Creme's Master movingly describes the experience of humanity on the Day of Declaration when Maitreya, the World Teacher, will directly communicate with all humanity.

"Humanity will awaken to a new situation, one altogether unfamiliar and strange … Never, before, will they have heard the call to their divinity, the challenge to their presence here on Earth. Each, singly, and solemnly alone, will experience anew the grace of childhood, the purity of aspiration cleansed of self. For these precious minutes, men will know afresh the joy of full participation in the realities of Life, will feel connected one to another, like the memory of a distant past.

"Suddenly, they will realize that their life till now was a shallow thing, lacking, for the majority, all that makes life dear: brotherhood and justice, creativeness and love… Quietly, their tears will flow in humble gratitude and longing for the good.

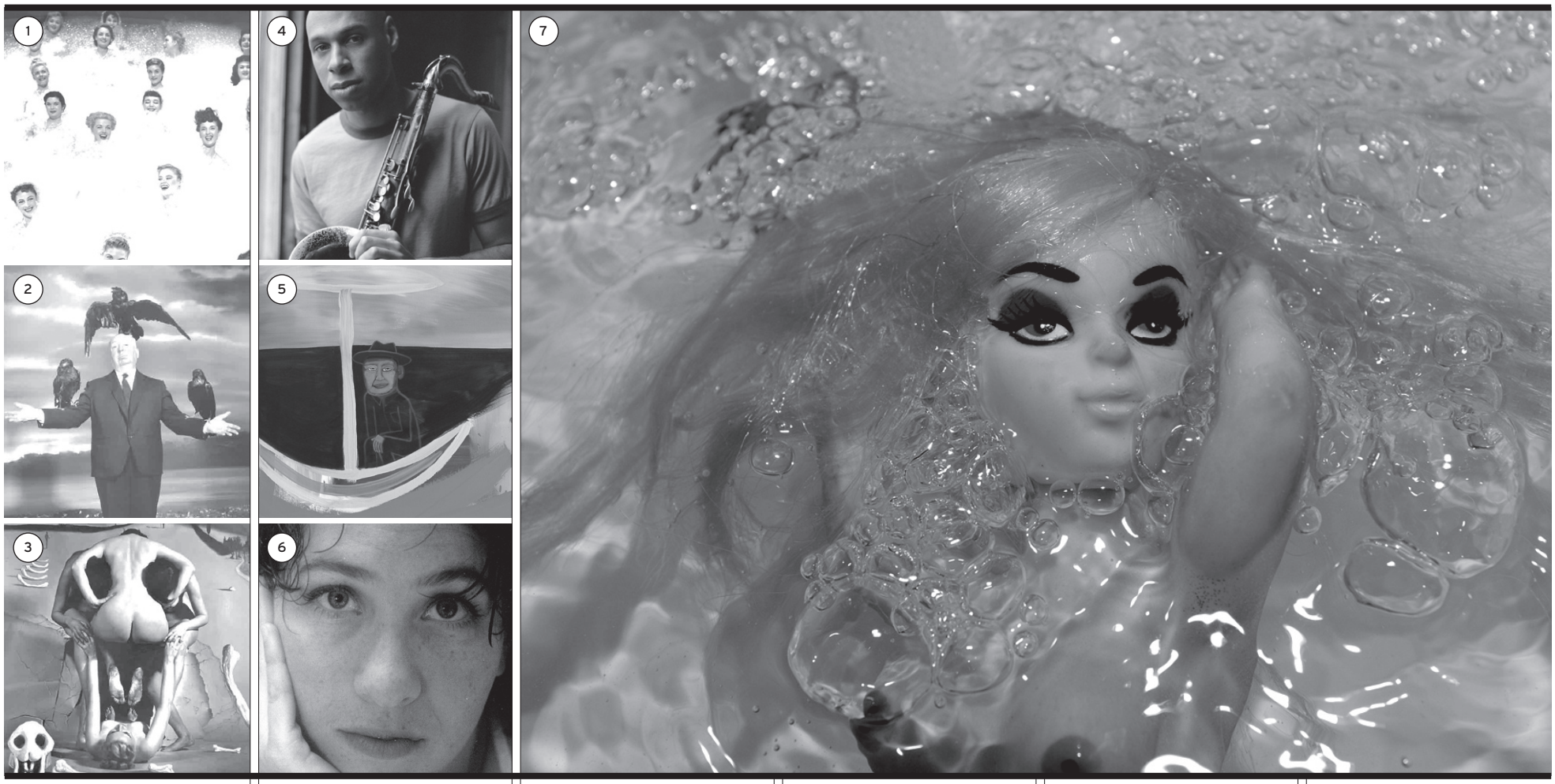
"From that time forwards, a new spirit of sanctity will prevail upon the Earth; people will walk on tip-toe for a time…"



Books published by Share International Foundation. Available at the lecture, and at www.amazon.com.

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**



AUG. 6-12, 2008

HALSMAN

By Johnny Ray Huston
› johnny@sfbg.com

I'll kick off our annual Photo Issue with an introduction to Philippe Halsman. A founder of the Famous Photographer School (along with Irving Penn, Richard Avedon, and seven others), Halsman survived false imprisonment and Nazi persecution to create Dali-approved pop surrealist visions. When he wasn't flying like a bird from Jean Cocteau to Alfred Hitchcock, he was sneaking skeletons onto the pages of *Ladies Home Journal*. The Halsman story has a San Francisco link: the new monograph *Unknown Halsman* (D.A.P., 144 pages, $75) was edited by the artist's grandson, Oliver Halsman Rosenberg, who founded Triple Base Gallery on 24th Street in the Mission. For more about *Unknown Halsman*, scope our Pixel Vision blog this week.

WEDNESDAY
AUG. 6

MUSIC

Alison Harris
If rolling hills and crisp chardonnay aren't enough to woo you on Sonoma County, Sebastopol singer-songwriter Alison Harris will win you over to the many charms of our greener neighbor to the north. Her just-released *Smoke Rings in the Sky* CD (Omega) — an enchanting rustic panorama of train hoppers and mockingbirds, country waltzes, and spectral folk drifts — serves up a romantically woozy vision of small-town life. Flush with the emotional directness of Beth Orton and the hazy, pastoral style of Edith Frost, the disc is a striking opening statement for Harris. Sounds fantastic with a bottle of wine too. **(Todd Lavoie)**

With Jeffrey Luck Lucas and Dave Mulligan
8 p.m., $10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THEATER

Bad Habits
I wanted to start this pick about a rehab-themed play with an Amy Winehouse joke, but all the good ones were taken. Instead I am abusing this platform to inform you all of the most overlooked celebrity rehab stint in recent history: Ashley Judd's 47-day in-patient treatment for her abuse of sleep in 2006. No, not sleep medication, but sleep itself. Moving on: Terrence McNally's 1974 Obie Award–winning screwball comedy, *Bad Habits*, documents the daily existence of chain-smokers, gluttons, and chronic nose-pickers, and the mad doctors who treat them. Apparently, rehab and comic absurdity have been going steady for decades. **(Laura Mojonnier)**

Through Aug. 30
8 p.m., $20–$25
Theatre Rhinoceros
2926 16th St., SF
(415) 861-5079
www.therhino.org

THURSDAY
AUG. 7

MUSIC

Special Disco Version
DFA records cofounder James Murphy and bandmate Pat Mahoney helped LCD Soundsystem achieve electro-disco rock stardom. They recently teamed up for the 36th installment of the prestigious Fabriclive series, and *mmmmm* it goes down like warm butter, with the duo displaying their avid appreciation for the past by arranging warm disco, blaxploitation, vocal house, experimental rock, and funk sounds into a standout set. They've dazzled New York's underground crowd with their DJ night, Special Disco Version, at party house 100 Lafayette. Be ready for campiness during its West Coast premiere at Mighty. **(Kevin Lee)**

With Still Rob G
9 p.m., $10
Mighty
119 Utah
(415)762-0151
www.mighty119.com

FRIDAY
AUG. 8

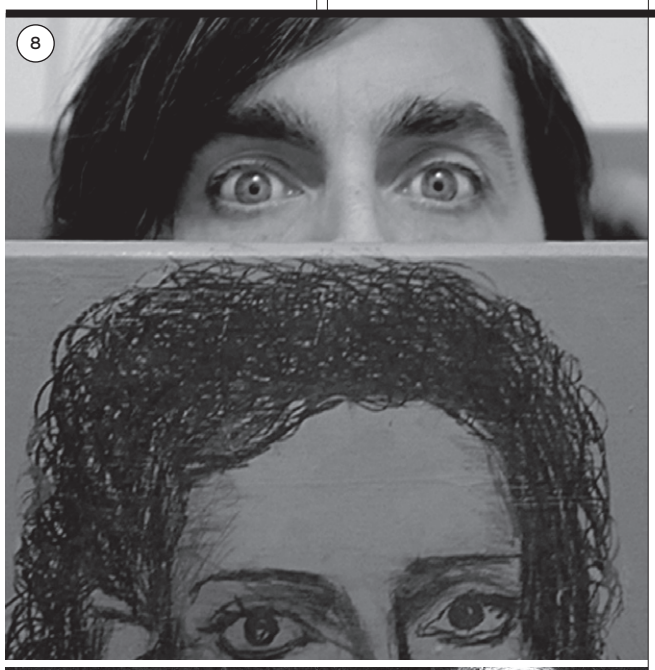
MUSIC

Hacienda Brothers: Tribute to Chris Gaffney
Coming up around the same time X and the Blasters were getting started, multi-instrumentalist Chris Gaffney shared their love of American roots music, building a dedicated following over the course of several excellent solo releases and performances as a member of Dave Alvin's Guilty Men. Gaffney also formed the Hacienda Brothers with ex-Paladins guitarist Dave Gonzalez, whose latest album, *Arizona Motel* (Proper American), showcased the groups' addictive blend of what they call "Western soul." Sadly, the record will be Gaffney's last: he died in April at age 57 after a brief battle with liver cancer. Gonzalez and some of Gaff's friends are touring the country this summer as a loving tribute to their late bandmate, with a portion of the proceeds helping to defray the cost of his remaining medical bills. **(Sean McCourt)**

With the Iguanas
9 p.m., $20
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

VISUAL ART

"B8: Global Justice for Burma"
With 20 years of war crimes — ethnic cleansing, forced relocation, systematic rape, summary executions, the standard genocidal atrocities — under his belt, one would think Burma's military dictator General Than Shwe would've already had his repressive ass kicked by the International Criminal Court. Yoo-hoo — accountability? Instead, activists, monks, and citizens are forced to assume the task. B8 events are being held at art galleries in London, New York, Delhi, and San Francisco, each featuring a video produced by the International Burmese Monks Organization (IBMO), an IBMO representative, and immediate access to an online petition and postcards aimed at getting Burma's state-sponsored violence referred















to the global cops. Remember to wear red in solidarity with the monks. **(Kat Renz)**

6 p.m., free
Frey Norris Gallery
456 Geary, SF
(415) 346-7812
www.globaljusticeforburma.org

COMEDY

Bill Maher
There are holes in the American worldview. As political commentator Bill Maher sarcastically quips, "Maybe every other American movie shouldn't be based on a comic book. Other countries will think Americans live in an infantile fantasyland where reality is whatever we say it is and every problem can be solved with violence." With surgically precise speech, Maher excises the tumors of our national psyche on the aptly named *Real Time with Bill Maher*. Expect an evening of honest hilarity. **(Ian Ferguson)**

8 p.m., $39.50– $65.50
Davies Symphony Hall
201 Van Ness, SF
(415) 621-6600
www.apeconcerts.com

VISUAL ART

"Altered Barbie"
Only the prissiest pre-tweens never took scissors and lime-scented Magic Markers to Barbie's hair. The sixth annual Altered Barbie party, "Barbie and Ken's in a Bag Carnival 2008," likewise reinvents the conspicuously consumptive pair, this time as eco-conscious stewards of conservation and reuse. More than 80 Bay Area artists showcase their Barbie-themed paintings, prints, photographs, fashions, and quilts (quilts?). Four films, a poetry slam, live performances, an auction, and a marriage ceremony will also be featured amid flowing pink champagne and attendees costumed as their favorite Barbie or Ken. But don't blow your whole Barbie load tonight — recycle your own doll at a workshop at SCRAP the following day. **(Renz)**

With MC John Hell, Theloni on Wry, Bad Unkl Sista, and more
5 p.m., free
Art 94124 Gallery
3900B Third St., SF
(415) 240-2202
www.alteredbarbie.com

"Barbie and Beyond" Workshop
Sat/9, 1–4 p.m.; $20–$25
SCRAP
801 Toland, SF
(415) 647-1746
www.scrap-sf.org

THEATER

The Ballad of Edgar Cayce: A Bluegrass Operetta
If you're looking for Atlantis, you may as well do it with Edgar Cayce, and aside from direct contact via a psychic reading, the best way to get in touch with Cayce might be through Gary Aylesworth, the playwright who portrays the American prophet in *The Ballad of Edgar Cayce: A Bluegrass Operetta*. Aylesworth has a rare talent for fusing music to history — his last Construction Crew Theater effort, 2006's acclaimed *See That My Grave Is Kept Clean*, pitted the music of Harry Smith against and amid the development of public relations. This time, he's drawing upon everything from Brahms to Karlheinz Stockhausen to his own compositions to tell the story of the posthumously mighty Cayce. **(Huston)**

Through Aug. 30 (shows continue Thurs.–Sun.)
8 p.m., $15–$20
Traveling Jewish Theater
470 Florida, SF
(415) 831-1943
www.constructioncrewtheater.com

Rehab and comic absurdity have been going steady for decades.

SATURDAY
AUG. 9

MUSIC

"Don't Let Go: A Musical Tribute to Jerry Garcia"
There's an old NOFX song about the day Jerry Garcia died called "August 8th" that goes, "I see a bunch of hippies crying / August 8th is a beautiful day / The air is sweet, the summer flowers blooming / Nowhere in sight is anything gray." While punk rockers may have celebrated Garcia's death, most sensible people did the decent thing and mourned the passing of one of the most significant American musical figures of all time. "Don't Let Go" celebrates the lasting relevance of Garcia's legacy with a lineup of acts paying tribute to his life, his times, and most of all, his music. Expect lots of jamming, some classic Dead tunes, and all of the green-hazed bobbing, twirling, sparkling majesty that was Jerry's gift to the world. **(Aaron Sankin)**

With Bhi Bhiman, Dough Knees, and Buxter Hoot'n
9:30 p.m., $12
Café Du Nord
2170 Market St., SF
(415) 861-5016
www.cafedunord.com
CONTINUES ON PAGE 22 ››

(1-3) Photos by Philippe Halsman (see "Halsman"); (4) Joshua Redman (see Sat/9); (5) "The Man in the Blue Boat" by Jennifer Maria Harris, from "A Thousand Words" (see Sat/9); (6) Alison Harris (see Wed/6); (7) *Doll* by George John, from "Altered Barbie" (see Fri/8); (8) Still from Daniel Nolan film from the 3-Minute Film Festival (see Sat/9); (9) Special Disco Version (see Thurs/7); (10) Bill Maher (see Fri/8); (11) *Dark Lens* by Zhong Biao, from "B8: Global Justice for Burma"; (12) Raúl Ramón Rubio and Sharon Sittloh in *Bad Habits* (see Wed/6); (13) Hacienda Brothers—Dave Gonzalez, left, and Chris Gaffney, right (see Fri/8); (14) Bhi Bhiman plays "Don't Let Go: A Musical Tribute to Jerry Garcia" (see Sat/9)

BAD HABITS PHOTO BY AURA O'BRIEN; HACIENDA BROTHERS PHOTO BY CONQUEROO



STONED APOCALYPSE

A look at different approaches to extreme states of consciousness through experiments with light, music, drugs or even filmmaking.

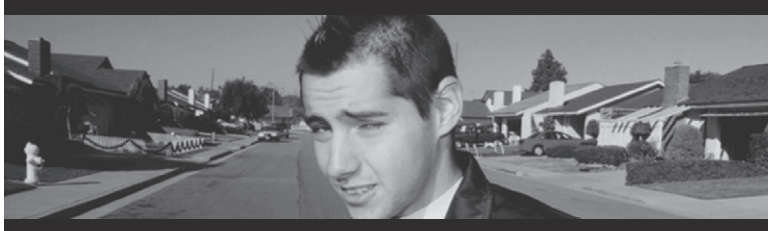
Thu, Aug 7, 7:30 pm
***FLicKeR* by Nik Sheehan**
A journey into the mind of poet, artist and mystic Brion Gysin; his art, ideas and friendships with William S. Burroughs, Marianne Faithfull, Genesis P-Orridge of Psychic TV, Iggy Pop, Kenneth Anger and DJ Spooky. **Director in person!**

Sun, Aug 10, 7:30 pm
***Ghost in the Shell II: Innocence* by Mamoru Oshi**
A breathtaking visual and spiritual experience. It is 2032 and humans, animals and machines have intermingled to such an extent that distinctions among life forms have become almost arbitrary.

Thu, Aug 14, 7:30 pm
***Dog Star Man* by Stan Brakhage**
A rarely-screened, multilayered, psychedelic epic about a man climbing a snowy mountain.

Thu, Aug 21, 7:30 pm
Legendary Light Shows
A stunning showcase of light, color and liquid projections from multimedia shows originally performed live at rock concerts with the Grateful Dead, Jefferson Airplane and many others.

Sun, Aug 24, 7:30 pm
***Le lit de la vierge (The Virgin's Bed)* by Philippe Garrel**
A minimalist, psychedelic retelling of the Christ story, shot in Brittany, Morocco and Rome under the influence of LSD.



SPECIAL SNEAK PREVIEW
Sat, Aug 16, 7:30 pm
***Beautiful Losers* by Aaron Rose**
Beautiful Losers was one of the most popular and provocative art exhibitions YBCA has ever had…and now it's a documentary film. The film celebrates a loose-knit group of like-minded outsiders who emerged from the underground youth subcultures of skateboarding, surf, punk, hip hop and graffiti in the '90s. **Director in person!**

TIX: 415.978.ARTS OR WWW.YBCA.ORG

Film/Video Media Sponsor SF WEEKLY

YERBA BUENA CENTER FOR THE ARTS 701 MISSION ST @ 3RD, SAN FRANCISCO
art + you = life amplified.



Gary Aylesworth and Peter Newton in *The Ballad of Edgar Cayce* (left, see Fri/8); Robin Thicke (right, see Tues/12)
THE BALLAD OF EDGAR CAYCE PHOTO BY ANNE HAMERSKY

PICKS CONT››

FILM

3-Minute Film Festival Black Tie Gala and Screening
If I had four minutes to save the world, I would probably just tear it up on the dance floor — after all, the road to hell is paved with good intentions. But if I only had three minutes, I might want to use my time more wisely, perhaps by watching some really short films while wearing a ball gown. Luckily, if all the glaciers melt this Saturday, I'll have a place to hang out during the apocalypse. Now in its sixth year, the 3-Minute Film Festival showcases shorts from filmmakers who began their projects on July 1. Formal dress and room for popcorn required. **(Mojonnier)**

7–11 p.m., $5–$20
Root Division
3175 17th St., SF
www.threeminutefilmfestivalsf.com
www.rootdivision.org

MUSIC

Fly with Joshua Redman
When four artists made from the sharpest steel of jazz's cutting edge collaborate, they create a propeller — bassist Larry Grenadier, drummer Jeff Ballard, and tenor saxophonists Mark Turner and Joshua Redman each forming a blade — that lifts jazz above the horizon, so light, fast, and star-bound that the chordal support of a grand piano lays abandoned on the tarmac below. Grenadier, Ballard, and Turner, each familiar with the pianoless format, comprise the trio Fly, let the sax and bass alternate harmonic and melodic assignment. Redman alloys an extended technical ability to the effort, breaking his instrument's range through falsetto heights and guttural lows for a groove-inflected sound. **(Ferguson)**

8 p.m., $40
Campbell Recital Hall
541 Lasuen Mall, Stanford
(650) 725-2787
www.stanfordjazz.com

VISUAL ART

"A Thousand Words"
Life may be pretty damned scary, but there are always good sorts walking around, plugging in nightlights so we can see the shadows for what they truly are. One such illuminator is San Francisco artist Jennifer Maria Harris, whose latest solo show, "A Thousand Words," opens tonight with a reception and music from Bernadette, Garrin Benfield, and John Given. The show includes prints, paintings, and a multimedia installation that challenges the current culture of fear in the United States. Be a part of the art — call 1-888-END2FEAR and leave a message in your language of choice saying "do not be afraid" (or something similar) that will be used as a sonic backdrop for the installation. **(Peter Nicholson)**
Through Sept. 7
Reception 7 p.m., free
a.Muse Gallery
614 Alabama, SF
(415) 279-6281
www.yourmusegallery.com

TUESDAY
AUG. 12

MUSIC

Robin Thicke
Not many people know that Alan Thicke, ranked No. 37 on *TV Guide*'s list of the "50 Greatest TV Dads of All Time" for playing the father on *Growing Pains*, also composed the original scores to *Wheel of Fortune*, *The Facts of Life*, and *Different Strokes*. This bloodline seems apparent in his son, soul singer Robin Thicke, who began his career composing hits for Christina Aguilera, Mya, Brandy, Marc Anthony, Jordan Knight, and other big-name artists. More recently, the sapphire-eyed stud's own album *The Evolution of Robin Thick* (Interscope, 2007) topped Billboard's Top R&B/Hip-Hop chart. **(Ferguson)**
7 p.m., $45
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST:
Mark Paron



TITLE *Fuzzy Long Legs*
STORY "My sculpture is abstract and conceptual — inspired by organic and synthetic things we come in contact with each day. I work in a varied range of materials, including fabric, metal, rubber, plastic, wood, and paper."
BIO "Though I have no formal training, I have been creating artwork ever since I was a child in Ann Arbor, Michigan. In November of 1984, I moved to San Francisco. I have exhibited my work in San Francisco galleries, stores, bars, and schools, as well as at the de Young Museum and City Hall."
SHOW "Visual Aid presents the Jerome Caja Terrible Beauty Award to Mark Paron and Elena Zolotnitsky," Wed/6 through August 30. Tues.–Fri., 10 a.m.–5:30 p.m.; Sat., 10 a.m.–5 p.m. Gallery Paule Anglim, 14 Geary, SF. (415) 433-2710, www.gallerypauleanglim.com
WEB www.markparon.com

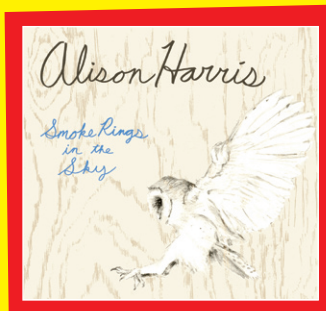

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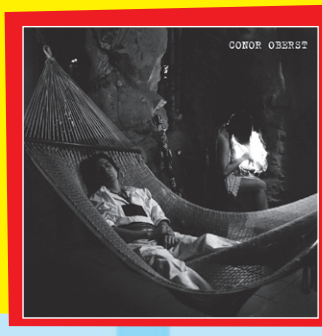
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OBITUARY

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Optic nerve

Welcome to the *Guardian*'s photography issue

By Johnny Ray Huston
› johnny@sfbg.com

This is the second year that the *Guardian* has devoted an issue to local photographers. I'll wait until it happens a third time before deeming the project an annual endeavor. It's easy to believe in that possibility, because the range of photography in the Bay Area right now is exceptional. This great state of affairs is partly due to spaces and organizations such as SF Camerawork, RayKo Photo Center, and PhotoAlliance. It's also due to more do-it-yourself street-level groups such as Hamburger Eyes and one of this issue's 10 contributors, Cutter Photozine.

Last year's photography issue focused on portraiture, but this year I've opted for a survey approach that allows for spontaneous connections. Jessica Rosen and Sean McFarland both utilize collage, but with vastly different results. Keba Konte's collage aesthetic adds objects to imagery and links history to autobiography. Investigative work leads to political or societal exposure within Trevor Paglen's and David Maisel's photography. Adrianne Fernandez and Bayeté Ross-Smith focus on youth as they bring new twists to traditions such as the family album and the prom portrait. Dustin Aksland's portraiture also includes teenagers, sometimes plopped onto or stopped within American landscapes, while Mimi Plumb likens rural landscapes to the backs of horses.

MORE AT SFBG.COM

Pixel Vision:
The photo legacy of Alvin Baltrop, celebrity impersonator candids, Bush-era war portraiture, and interviews galore.

August may be when summer winds down and a portion of SF prepares to camp elsewhere, but it's an important time for local photography. This issue coincides with PhotoAlliance's and the San Francisco Arts Commission Gallery's annual exhibition of local photographers. Two of the 10 artists on the following pages are part of that show. American photography also will be playing a major role at the San Francisco Museum of Modern Art next year, when that space presents an exhibition devoted to Robert Frank and his classic monograph *The Americans* (Steidl).

In honor of an old adage or clichéd truth, there aren't a lot of words next to the pictures that follow. But the text does include Web site information. In most cases, these photographers' sites function as another gallery of sorts, one that lacks the tactile nature and dimensions of an actual photograph but at least suggests the variety of a body of work to date. Scope them out, and scope out Pixel Vision, the *Guardian*'s arts and culture blog, for interviews and other photography-related pieces this week. Last, before you look, some thanks are due to Glen Helfand and Chuck Mobley for their help in the selection process, and to Kat Renz for a last-minute idea. SFBG



ADRIANNE FERNANDEZ

TITLE *Daddy Sends His Love*

BACKGROUND In my "Alternative Album" project, the interplay of social and personal history is essential. It yields a complex tension between irony and nostalgia for the so-called family album.

SHOUT OUTS My influences include artists such as Larry Sultan and Elinor Carruci, who have worked with their prospective families to create intimate images that provide a compelling look into family dynamics.

SHOWS "Gender Agenda," through Sept. 14. The Gallery Project, Ann Arbor, Mich. www.thegalleryproject.com. Also "Not Your Mama's World," Fri/8 through Sept. 9. Washington Gallery of Photography, Bethesda, Md. www.wsp-photo.com

WEB AlternativeAlbum@aol.com



JESSICA ROSEN

TITLE *I Could See the Amazon from the 5th Floor of the Robert Fulton Projects*

BACKGROUND This work is a large-scale photo collage installation made from cut-up, layered C-prints of my original photographs. It measures about 10 feet by 12 feet. Because this scale relates to human scale, it allows the viewer to experience the image as an environment rather than as an isolated image.

SHOUT OUTS My work stems from a fascination with people. Over the years my art practice has continually focused on portraiture. Although my newer collage works may seem quite fantastic, most are truly portraits in the traditional sense.

SHOW "Jessica Rosen," through Oct. 1. Open 24/7 (storefront window). Keys That Fit, 2312 Telegraph Ave, Oakl., www.xual.com/go live pages/KEYS/KEYS.home

WEB www.jessicarosen.com



BAYETÉ ROSS-SMITH

TITLE *Here Come the Girls*

BACKGROUND This is part of a series that documents high school students in Berkeley, east Oakland, San Francisco, and Richmond as they mark their ascension from childhood to adulthood through the celebratory rite of passage known as prom. Taking a cue from traditional prom photos, the portraits allow for seriousness and playful flamboyance, depicting a vast array of budding identities.

SHOUT OUTS Walter Iooss, the Magnum photographers, and James Van Der Zee.

SHOW "Pomp and Circumstance: First Time to Be Adults," Sept. 4–Oct. 11. Tues.–Fri., 10:30 a.m.–5:30 p.m.; Sat., 10:30 a.m.–5 p.m. Patricia Sweetow Gallery, 77 Geary (mezzanine), SF. (415) 788-5126, www.patriciasweetwogallery.com. Upcoming: "Off Color," Sept. 19–Nov. 1. RUSH Arts Gallery, New York.

WEB www.patriciasweetowgallery.com

MIMI PLUMB

TITLE *Harley*

BACKGROUND These photos are part of an ongoing series that began about 10 years ago when I photographed a herd in the John Muir Wilderness of the Sierra Nevada. The horses in this new series live in Petaluma.

INSPIRATION Horses' backs embody the landscape. They become the horizon and horizon line, at times transforming into the rolling hills of the California landscape where I grew up, before tract houses and strip malls became the norm.

SHOW "18 Months: Taking the Pulse of Bay Area Photography," through Sept. 17. Mon.–Fri., 8 a.m.–8 p.m. San Francisco Arts Commission Gallery at City Hall, 1 Dr. Carlton B. Goodlet Place, SF. (415) 554-6080, www.sfacgallery.org

WEB www.mimiplumb.com





DAVID MAISEL

TITLE *1165* (from *Library of Dust*)

BACKGROUND The large-scale photographs of the "Library of Dust" series depict individual copper canisters, dating from 1913 to 1971, which contain unclaimed cremated remains of patients from Oregon's state-run psychiatric hospital.

SHOUT OUTS Robert Smithson, NASA photographs, 19th-century exploratory landscape photographers (especially Timothy O'Sullivan), and the New Topographics photographers from the mid-1970s.

SHOW "David Maisel: Library of Dust," Sept. 4–Oct. 4. Tues.–Fri., 10:30 a.m.–5:30 p.m.; Sat., 10:30 a.m.–5 p.m. Haines Gallery, 49 Geary (suite 540), SF. (415) 397-8114, www.hainesgallery.com. *Library of Dust* (Chronicle Books, 108 pages, $80) will be released in October.

WEB www.davidmaisel.com

KEBA KONTE

TITLE Detail from "888 Pieces of We"

BACKGROUND The eighth day of the eighth month of the eighth year is approaching, and in alignment with this auspicious moment I have created this exhibition of 888 photographs printed on wood, copper, and vintage books. I've had to select from thousands of images spanning 42 years in order to choose 888 that reflect my journey: there are protests and portraits, street moments and political movements; freaks, friends, and family members. As a documentary and portrait photographer, one observes the beautiful strangers. However, looking at this large body of work, another story comes into focus: my own.

SHOUT OUTS Roy DeCarava, Gordon Parks, Sebastião Salgado, Ruth Bernhard, Kimara Dixon.

SHOW "888 Pieces of We: A Photo Memoir," Fri/8 through Sept. 8. Oakland Art Gallery, 199 Kahn's Alley, Oakl. (510) 637-0395, www.oaklandartgallery.org

WEB www.kebakonte.com



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WED 8/6 8:30 pm $10	WORLD BLUES/NEO-SOUL/REGGAE **BASS CULTURE REVUE** Moraima, Nez B, Rusty Zinn, Bobby Cobb, Parabar Martin Weber, Patrick McKenna, Barry Lowenthal, Abdul Waheed
THU 8/7 9:30 pm $15 $12 advance	REGGAE – FROM JAMAICA **CLINTON FEARON** *Renowned veteran of the Gladiators* **+ DJ PEJA PEJA**
FRI 8/8 9:00 pm $10 $8 adv/stu	ROCK/FUNK/WORLD **ANTIÓQUIA** *CD Release Festival!* **with guests Abdoulaye Diakate, MamaCoAtl, Joe Balestreri** **+ LAST LEGAL MAGIC** 8:30 pm DRUMMM workshop (drums provided!)
SAT 8/9 9:30 pm $15 $12 students	AFRICAN – FROM ZIMBABWE **BONGO LOVE** 8:30 pm drum and dance workshop
SUN 8/10 7:30 pm $10	BELLYDANCE OPEN STAGE **CAFÉ BELLIE** 6:30 pm bellydance lesson
TUE 8/12 8:30 pm $10	ZYDECO **TRI TIP TRIO** 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
WED 8/13 8:30 pm $10	'30s & '40s SWING **SWING FEVER** 7:30 pm swing dance lesson with Nick & Shanna

8/15 **STEVE LUCKY & THE RHUMBA BUMS**
8/16 **BARRY MELTON BAND; NICK GRAVENITES BAND**
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8.9 Sa — **"ANGEL MAGIK":**
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DANCEHALL, HIP HOP, SOCA

8.10 Su — **"KING OF KING'S" :**
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SEAN MCFARLAND



TITLE *Untitled (park)*

BACKGROUND I work from an archive of photographs I've made, along with images gathered from print and other media. Through collage, new pictures are formed. Recently my work has focused on weather, nighttime, and the ocean.

SHOUT OUTS For now, two books: *National Audubon Society Field Guide to North American* Weather, (Knopf, 1991), and Gerhard Richter's *Atlas* (D.A.P., 2007). Also, students, friends, and just about any archive.

SHOWS "18 Months: Taking the Pulse of Bay Area Photography," through Sept. 17. Mon.–Fri., 8 a.m.–8 p.m. San Francisco Arts Commission Gallery at City Hall, 1 Dr. Carlton B. Goodlet Place, SF. (415) 554-6080, www.sfacgallery.org. Upcoming: "Johanna St. Clare, Paul Wackers, Sean McFarland, Dan Carlson," October. Thurs.-Sat., 1-5 p.m. Eleanor Harwood Gallery, 1295 Alabama, SF.

WEB www.sean-mcfarland.com



DUSTIN AKSLAND

TITLE *Paso Robles, CA* (2005)

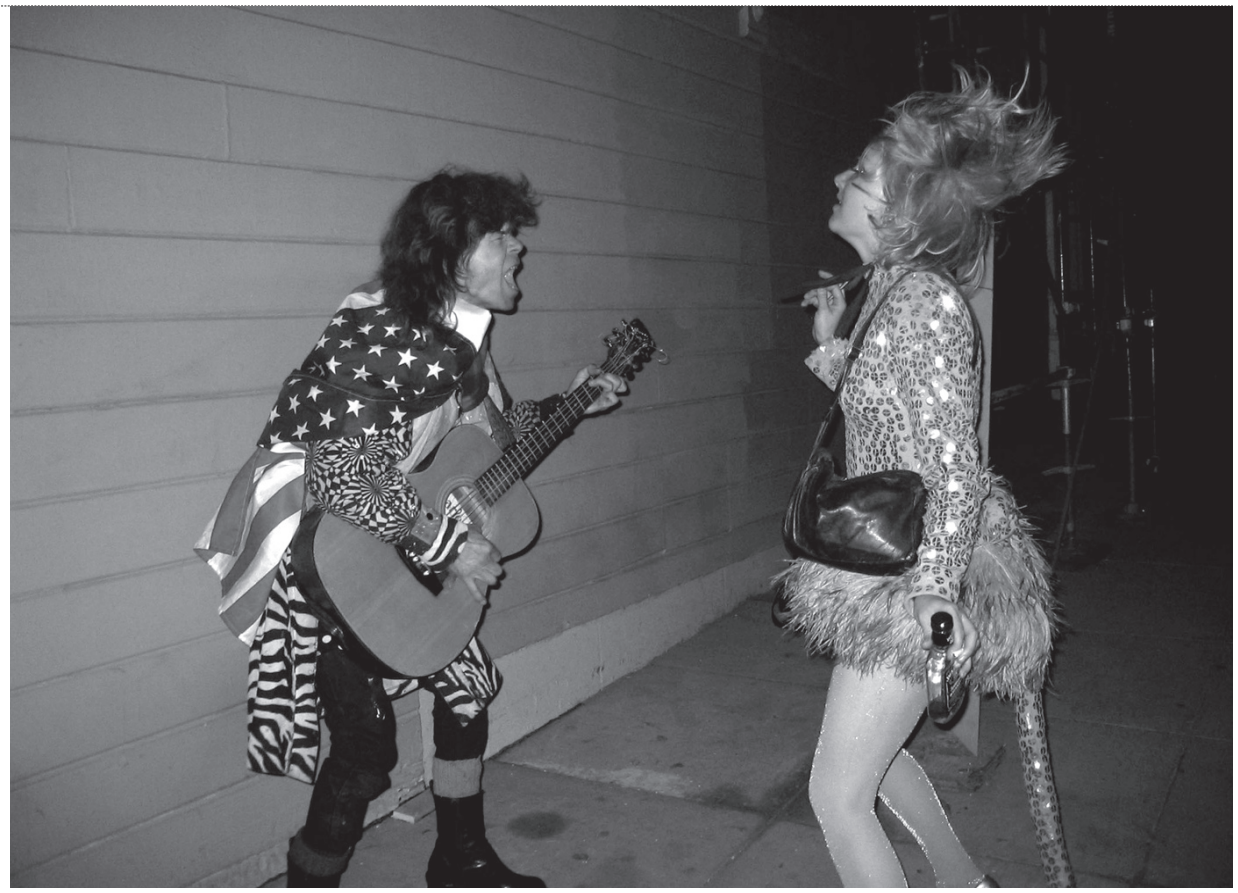
BACKGROUND This was shot during a trip to Paso Robles. My friend and I pulled off the highway to take the back roads into town. As soon as we pulled off, we passed this man sleeping in his car. We went about a half-mile and I made my friend turn around. We pulled up in front of the car and I shot two frames out of the passenger window.

INSPIRATION "Useful pictures don't start from ideas, they start from seeing." — Robert Adams.

SHOWS "States of Mind," September. TH Inside, Brussels, Belgium. "States of Mind," November. TH Inside, Copenhagen, Denmark.

WEB www.dustinaksland.com

CUTTER PHOTOZINE



TITLE Clockwise from right, untitled photos by (1) Ethan Indorf; (2) Keith Aguiar; (3) Ace Morgan

BACKGROUND *Cutter* is a San Francisco documentary photo magazine. Founded by Heather Renee Russ and Alison O'Connell, it has a DIY ethic and is eco-positive (it uses recycled paper and soy-based inks). Cole Blevins, Jesse Rose Roberts, Sara Seinberg, and Rachel Styer also worked to put out the first issue, which includes 20 photographers and spotlights Ace Morgan's uncanny blend of rage, longing, joy, and punk rock.

SHOUT OUTS *Cutter* is dedicated to people telling their stories and documenting their existence. We seek to undo traditional voyeurism toward the "other" and place the power of sight in the focused home of the author.

SHOW The first issue can be purchased at local shops such as Needles & Pens. They're currently accepting submissions for the second issue, due this fall. There will be a release party and photo show in late November.

WEB www.cutterphotozine.com







TREVOR PAGLEN

TITLE *KEYHOLE 12-3 (IMPROVED CRYSTAL) Near Scorpio (USA 129), 2007*

BACKGROUND This is a photo of reconnaissance satellite, taken from the roof of my house in Berkeley. It's part of a series of photos of American spy satellites.

SHOUT OUTS I got interested in photography because I was working on projects that were nonfiction allegories, projects that played with notions of truth and what we can and can't see. To me, photography is the medium that does that best. It captures reality and at the same time doesn't. I like that tension. I also became interested in photography post-9/11 because photography became an aggressive gesture in a way that it wasn't before — people could be arrested for photographing the Brooklyn Bridge. The act of taking photographs outside became an exercise in civil rights.

SHOWS "The Other Night Sky," through Sept. 14. Wed.–Sun., 11 a.m.–5 p.m. Berkeley Art Museum, 2626 Bancroft, Berk. (510) 642-0808. www.bampfa.berkeley.edu. Upcoming: Taipei Biennial, Sept. 13–Jan. 11, 2009; Istanbul Biennial, 2009; "2008 SECA Art Award Winners," Feb.–May, 2009, SFMOMA.

WEB www.paglen.com

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THURSDAY AUGUST 7 • 9PM • $10 (INDIE)
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FRIDAY AUGUST 8 • 9:30PM • $10 (ROCK)
ASSEMBLE HEAD IN SUNBURST SOUND
HOT LUNCH
LSD AND THE SEARCH FOR GOD
USELESS KEYS

SATURDAY AUGUST 9 • 9:30PM • $12 (SONGWRITER)
KATIE ROSS PRESENTS:
DON'T LET GO-A MUSICAL TRIBUTE TO JERRY GARCIA FEATURING:
BHI BHIMAN
DOUGH KNEES • BUXTER HOOT'N

SUNDAY AUGUST 10 • 9PM • $10 (INDIE)
THE BOTTICELLIS (12" RELEASE)
DOMINIQUE LEONE (12" RELEASE)
STEVE TAYLOR

MONDAY AUGUST 11 • 8:30PM • $12 (INDIE)
LAZARUS
TINY VIPERS
BALMORHEA

*TUESDAY AUGUST 12 • 9:30PM • $14 (ROCK/POP)
ALL AGES
JON FOREMAN (OF SWITCHFOOT)
TIMMY CURRAN

WEDNESDAY AUGUST 13 • 7:30PM • $15 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL
PASSENGER
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WEDNESDAY AUGUST 13 • 9:30PM • $10 (INDIE)
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THURSDAY AUGUST 14 • 8PM • $12 (ROCK/JAM)
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(OF ALO)
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FRIDAY AUGUST 15 • 9:30PM • $10 (SKA/ROCK)
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THE PAR-TAYS
COUP DE SKA
GREEN ROOM ROCKERS
REVIVAL SOUND SYSTEM

SUNDAY AUGUST 17 • 9PM • $10 (INDIE)
THE BAY BRIDGED PRESENTS:
JUDGEMENT DAY
GEOGRAPHER (CD RELEASE!)
COTILLION (MEMBERS OF BRIGHT EYES, BOTTICELLIS, JUDGEMENT DAY)

MONDAY AUGUST 18 • 7:30PM • $18/$20 (AVANT-CLASSICAL)
ALL AGES UPSTAIRS AT THE SWEDISH AMERICAN HALL
BRASSLAND AND BEDROOM COMMUNITY PRESENT:
THE 802 TOUR FEATURING:
NICO MUHLY
DOVEMAN
SAM AMIDON

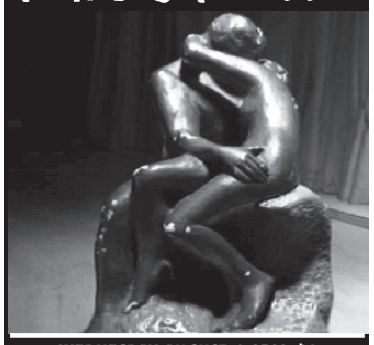
WEDNESDAY AUGUST 20 • 8:30PM • $10 (INDIE)
GOH NAKAMURA
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SCRABBEL
MICHELLE AMADOR

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DANA CARMEL

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DAMON BELL & CENTIPEDE
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WRITERS WITH DRINKS

EVERY SATURDAY AT 10PM, $5
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CUMBIA DANCEHALL BOMBA PLEMA & SALSA

SUNDAY AUGUST 10 8PM, $7
TAUGHT ME
JAMES BRITTAIN GORE EARLY START TIME!

MONDAY AUGUST 11
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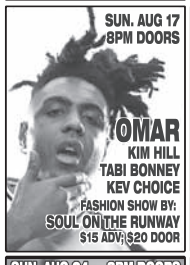
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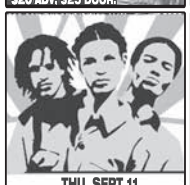

THU. AUG 14 - 9PM DOORS
SYSTEM SYN
XP-8
DJS: INTONER, DECAY, JOE RADIO
$5 ADV; $10 DOOR


SUN. AUG 17
8PM DOORS
OMAR
KIM HILL
TABI BONNEY
KEV CHOICE
FASHION SHOW BY:
SOUL ON THE RUNWAY
$15 ADV; $20 DOOR


FRI. AUG 22
9PM DOORS
DJ QUIK
(WITH FULL LIVE BAND)
SINCERE
$25 ADV


SUN. AUG 24 • 8PM DOORS
GORGEOUS FRANKENSTEIN
BELLA MORTE
CAR BOMB
STELLAR CORPSES
$20 ADV; $25 DOOR.


TUE. AUG 26 • 9PM DOORS
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JC, LEAGUE 510, THE STYLES, LEX
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THU. SEPT 11
DIGABLE PLANETS
$25 ADV


WED. SEPT 17 • 9PM DOORS
ANTHONY B
ROOTZ UNDERGROUND
YOUNG FYAH
$20 ADV; $25 DOORS

FRI AUG 8 10PM ESCANDALO
SAT AUG 9 9PM BOOTIE
WED AUG 13 9PM KATCHAFIRE
THU AUG 14 9PM SYSTEM SYN
FRI AUG 15 9PM HUBBA HUBBA REVUE
SAT AUG 16 8PM DRAG KING CONTEST
SUN AUG 17 8PM OMAR
THU AUG 21 9:30 MEAT
FRI AUG 22 8PM DJ QUIK
SAT AUG 23 9PM BOOTIE
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CELEBRITY PHOTOGRAPHY

Before "stalkerazzi" was a word, before the first images of the Brangelina twins fetched a reported $14 million, and before the Internet spawned sites like tmz.com (stuffed with candid pictures of famous-ish train-wrecks like Kim Kardashian and Shauna Sand), there was a way of life that involved not knowing intimate details of every celebrity who dared to leave his or her house. Movie stars had a certain air of mystery and inaccessibility. But in 2008, there's no privacy anymore. We now know that stars are "just like us." As in, Reese Witherspoon eats fro-yo with a spoon — *just like me!* Amy Winehouse falls down when she's drunk — *just like me!* Uh, anyway. Hollywood studios used to stage advantageous photo ops of, like, Rock Hudson out on a date with his wife. These days celebrities have no choice but to put their entire lives on film, particularly if they're given to the kind of Britney Spears-ish behavior that can make the operator of a well-placed camera exceedingly well-paid.

All this makes Gary Lee Boas' *Starstruck: Photographs from a Fan* (Dilettante Press) all the more charming and understated. Boas has been touted as an outsider artist — and, at least when the book was released in 1999, he was working as a professional paparazzo — but first and foremost, the man is a fan. *Starstruck* collects Boas' treasured snapshots (the oldest taken by a teenage Boas in 1966, the collection runs to 1980) of luminaries he encountered on the street, outside movie and stage premieres, at restaurants, waving from the backseats of cars, entering talk-show studios, on film locations, and in other spots he staked out in search of famous quarry. The photos are of variable quality — some are blurred, some have their subjects partially obscured by passersby. Some are clearly taken on the fly — outside the *Mike Douglas Show* in 1978, Ida Lupino (flanked by a pair of nuns) squints into the sunshine and seems to be just noticing the eager, camera-wielding man to her right. A *Godfather*-young Diane Keaton beams at Boas (who must've been a pretty engaging snapper, considering most of his photos feature smiles) as she stands, hands clasped, on a New York City sidewalk.



Gary Lee Boas' book captures the decades-long hobby of a starry-eyed shutterbug.

Some of the pictures demand extended captions, as when Boas shares the story behind a much sought-after 1978 photo of the elusive Greta Garbo. But most are accompanied by brief notations of who, where, and when. Boas himself appears in a handful of photos, posing stiffly beside the likes of Elizabeth Taylor and Ingrid Bergman. His expression in each is, appropriately, *Starstruck* — reflecting a time when mystery and glitter and *not* just-like-us-ness suited stars just fine. **(Cheryl Eddy)**

THE MIX

(1) Fire eating with Twisted Sister in Golden Gate Park
(2) Brandon Joseph Baker art show at My Trick Pony
(3) Biking the American River Parkway, Folsom to Sacramento
(4) Vagaboom fundraiser with Triple Cobra and Monophonics, Fat City
(5) Titus Andronicus putting out a call for floors to sleep on, Hemlock Tavern

music

Who's pink, who's brown? Photogs are vital when it comes to documenting and nourishing the local music scene, as evidenced by the work of Lars Knudson (left, capturing Pink and Brown), Peter Ellenby (second from left, shooting John Vanderslice), and Debra Zeller (second from right, catching the late Elliott Smith live).



Shoot from the hip

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER Def Leppard and Nickelback: you know I want my fantasy, and everyone is aware of how those cool, desirable, shocking, or subversive photographs are integral to fanning the flames of so many rock 'n' roll clowns' dreamscapes. But it's those moments when a picture delivers more than words that have inspired some to pick up a camera and keep shooting. Local noise-punk photog Lars Knudson can verify this, concerning one Arab on Radar show at Bottom of the Hill back at the turn of the millennium. "I saw this band Pink and Brown, and this audience of people who were absolute freaks, ultra-nerd 'tards, hipsters, scenesters, or whatever you want to call it, and I felt so alive and so at home," Knudson recalls today from his work as a chef in San Carlos. "I tried to describe it to everyone I worked with, and they looked at me like, 'Huh?' Then I stumbled on these images that were taken by Virgil Porter [*Burn My Eye*] and showed them to people, and they said, 'ooh!'"



As SF photographer Peter Ellenby [*Every Day Is Saturday* (Chronicle)] testifies, Jim Marshall put the Bay on the map for music photography and shooters like Jay Blakesberg have kept it there. But what about the newbs — armed with the latest digi point-and-shoot and inspired, à la Knudson, to begin capturing a fragment of the sound and the fury? Around the same instant everyone began to believe they could be a DJ, so too did all and sundry start to assume that they could also be an ace lens swinger. So how does one carve out a name as a music photog when the glut of images on Flickr and assorted photoblogs threatens to overwhelm? I gathered snippets of sage advice from a few area rock photogs: Knudson, Ellenby, and Debra Zeller, who honed her craft focusing on local indie combos via her Playing in Fog online project and concert series, has since expanded into professional wedding photography (originally shooting the nuptials of the Red Thread's Jason Lakis), and currently books live music at the Make-Out Room.

• Be a music lover, foremost. "That's why I did photography part-time for so long — it's really hard to make a living in music photography," says Zeller (www.playinginfog.com, www.dazrocks.com), who has shot Cat Power, among others, at the behest of their labels. "What magazines pay is absolutely ridiculous and getting the work is another challenge." Additionally, Knudson says, "Part of the reason I have good photos is I know when they're going to rock out. If you're not prepared to get lost in the moment, you should go home and be an artist, because it isn't about you and what you got that night, it's really about what the band did onstage that night." In the spirit of shareware and the scene he has documented, Knudson makes thousands of his images freely available to bands — and really anyone — on a not-for-profit basis at www.pbase.com/pistolswing.

• Show everyone your work. "I showed my photos to as many people as possible," says Ellenby (www.ellenby.com), who photo-edited zines like *Snackcake* and *Devil in the Woods*. "All the bands and my friends knew I was for hire, and you have to not be afraid to be take criticism and set goals. When I was starting out my favorite band was Overwhelming Colorfast, and my goal was to shoot them, and Bob Reed would rip on them all the time."

• Know the craft, natch. "I think it's important to shoot in manual and really know how to work your camera," Zeller insists. "That's how you get the images. If you just rely on program mode, chances are you'll be lucky to get a couple of good shots."

• "Don't be afraid to work for a six-pack," advises Ellenby, who cofounded tech company GeoVector and is currently working on a Joe Strummer photo project. "Don't think it's your road to riches, either — especially if you like indie music. I would make more money if I wanted to, but I don't like working for a giant music corporation. I like it better when I'm working one-on-one for a band — when you're hired by a band you can let the creativity flow."

• "My only other piece of advice is, shut up and push the button," Knudson says. "When you're shooting live bands, you're going to miss the shot if you're busy telling your friend how cool you are." SFBG

I CAN GO FOR THAT

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Malevolent Houston beats call up the ground-control SF bass-meister. With Skozey Fetisch. Thurs/7, 9 p.m., $6. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

ME FIRST AND THE GIMME GIMMES
Punk supergroupers grope classic hits anew with *Have Another Ball!* (Fat Wreck Chords). Sat/9–Sun/10, 8 p.m. $15. Parkside, 1600 17th St., SF. www.theeparkside.com

DARYL HALL AND JOHN OATES
Private eyes, they're watching you, watching you, watching you-o-o-o-o-o. Tues/12, 7:30 p.m., $49.50–$78. Mountain Winery, 14831 Pierce, Saratoga. www.ticketmaster.com







Why are hip-hop clubs such a rarity in the Bay when live rap performances — such as this one by Talib Kweli, appearing at Mighty earlier this year — continue to draw crowds?

GUARDIAN PHOTO BY ARLENE ROMANA

We be clubbin'? Just barely

Why the Bay has a hard time harboring hip-hop venues

By Garrett Caples
› a&eletters@sfbg.com

One night around 11 this spring, I stepped out of a cab at Sixth and Mission streets, only to enter a chaotic scene. Enhancing the block's usual charms — destitute dudes in wheelchairs, crack enthusiasts, an old man in a denim skirt clutching a baguette — was a row of police cruisers parked in the street. Officers roamed the block, herding people around.

Had I stumbled onto a grim tragedy? Nope. I was just trying to catch a hip-hop show. Like the other 150 people waiting outside Club Six, I was hoping to get into KUSH, a party hosted by the Demolition Men. My chances seemed slim. I was on the guest list, but the list was "closed." So I stood in the long but well-behaved line. Security yelled at us to keep on the sidewalk, though the sidewalk ended well before the line did. Finally a guard bellowed at us to leave.

Half the line drifted away. The rest remained, texting friends inside the club and trying to devise a way in. Soon, with a combination of threats and cajolery, police and security began clearing the sidewalk around the club. A short, powerfully built man pleaded with stragglers, the way tough guys plead with you not to force them to kick your ass. Someone addressed him. He was Angel Cruz, Club Six's owner, whom I'd interviewed for this story by phone. I introduced myself. He signaled a guard, and suddenly I was inside.

If this was New York City or Los Angeles, I might have felt the smugness engendered by such special treatment. But this was San Francisco, and all I felt was weariness. The club had devoted two rooms to the party, yet only one was full. Still, the vibe was friendly, and Jacka tore it up with his radio smash, "All Over Me." Although I heard some dudes got salty over the guest list, there were no arrests.

Sadly, such scenes are typical. Actually, we were lucky: I've seen cops shut down shows entirely over trifling incidents, usually ones occurring outside the club. This state of affairs affects more than the club-goers. Owners make less at the bar, promoters make less at the gate, and performers have fewer places to perform. Hip-hop, in its myriad forms, is one of the most popular genres on earth, and San Francisco is a world-class city. Yet this town seems hostile toward this musical nightlife with such revenue-generating potential. Why?

Naturally there's no simple answer, and even investigating is difficult. Owners don't want to alienate the police, promoters don't want to alienate owners, and the San Francisco Entertainment Commission wants cooperation among all concerned. Few people I interviewed would name names or particular events, and some would only speak off the record, due to the delicate web of professional relationships involved. Even so, common issues emerge.

"Hip-hop is synonymous with fights and shootings, to authority figures," said Defi Danganan, whose Poleng Lounge is one of the

ENVIRO-METALIST: WOLVES IN THE THRONE ROOM'S LOUD LOVE OF THE LAND

"There was this fateful moment where we were like, 'Fuck this shit! Hippie commune? Black metal band? Let's do this!'" Wolves in the Throne Room drummer Aaron Weaver says, describing the synergistic beginnings of his group's music *and* their 10-acre working farm, Calliope.

WITTR is living every nature-loving hessian's dream. Not content with the icy, masturbatory satanism of Scandinavian death-metal forebears like Mayhem, or with the politics of the dogmatic punk scene from which they spawned, or about to hold hands and coo "Kumbaya," the three-piece from Olympia, Wash., has united a scathing brand of metal with inspired ecological spirituality. Say what?

To enviro-heads concerned with planetary destruction and nuclear apocalypse, and metalists banging their heads to songs about violent destruction and nuclear apocalypse, the connection is obvious.

"If we had to boil our band down to one thing: we're just so fucking miserable and pissed all the time about the stuff that is going on in the world, just this wholesale war against anything beautiful or good or whole or pure," explains Weaver by phone from his little house across the courtyard from WITTR's practice space.

Running counter to the activist tendencies of its punk cousins, the traditional metal scene has generally recoiled from politically correct statements. WITTR blends the two, embracing eco-feminism and radical ecology on a spiritually intuitive level rather than an overbearingly



didactic one. Their second, latest album, 2007's *Two Hunters* (Southern Lord), creates a dynamic continuum — not unlike nature itself — by pointedly channeling the sorrow and deep rage of a planet in crisis. Bookended by buggy chirps of the witching hour and twittering birds, the four tracks slowly creep with a plodding, atmospheric tension, climaxing in speed-of-light picking, drums to move mountains, and the throat-raking terror screams of Weaver's younger brother and guitarist, Nathan.

Is this how Mother Earth would sound if she could respond in minor chords and time signatures? WITTR's lyrics too are one with nature. As *Two Hunters*' 18-minute closing saga, "I Will Lay Down My Bones Among the Rocks and Roots," goes, "The wood is filled with the sounds of wildness / The songs of birds fill the forest on this new morning / This will be my new home / Deep within the most sacred grove."

Production-wise, WITTR carries through a similar awareness and intricacy, intent on crafting meticulously layered recordings. "The black metal aesthetic is just what we happen to use, but the main goal is to create soundscapes," Weaver says, noting that a typical song has about 20 guitar tracks. Earth producer Randall Dunn gave *Two Hunters* a palpable warmth, working primarily in analog at Aleph Studios in Seattle, and the band is planning to collaborate with Dunn again on its third full-length, due in February 2009. On it, touring bassist Will Lindsay will take over as the vocalist and second guitarist from new dad Rick Dahlin.

In a sense, WITTR's devotion to re-awakening an ancient spirit rooted in their home turf is nothing new. Black metal is steeped in bioregional qualities, whether exuding a chilly clime and calling on Nordic deities or reading tarot cards and summoning the melancholy, intense quiet of the Pacific Northwest's mossy old-growth forests. "That's always been the explicit goal, to really express the spirit of this place, which has a very specific feel to it," Weaver says. "It's a really dreamy kind of energy."

So next time you put on WITTR, remember it'll sound best if you're snug within a sacred grove — and make sure you have a lunar calendar and a *Jepson Manual* on hand. As the outfit argues in its band bio — required reading for fans of Derrick Jensen and Burzum alike — "If you listen to black metal, but you don't know what phase the moon is in, or what wildflowers are blooming, then you have failed." **(Kat Renz)**

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few venues committed to the music. "The police are very hesitant about any club that plays hip-hop. That was one of the first things that came up, 'Are you playing hip-hop?'"

The association between hip-hop and violence is nothing new: violence is the theme of many raps. Yet this is hardly the case with all hip-hop. The Bay Area in particular has produced an abundance of progressive, nonviolent lyricists, from veterans Hieroglyphics to up-and-comer Trackademicks. Yet the distinction is lost on the city and the police, according to Fat City general manager Hiroshi Naruta. "They don't know the difference between hyphy and backpacker," he said.

Unlike the Panhandle-based Polang, Fat City is in the SoMa District, a longtime site of contention between police and clubs. As a result, the venue is shying away from booking hip-hop. "I want to," Naruta said. "But I don't want pressure from the city or SFPD."

"Pressure," of course, is a nebulous concept and hard to substantiate, but according to John Wood, political director of the SF Late Night Coalition, there are typical tactics. "If the police feel your venue is creating a nuisance, they show up every night, check your permits, walking into your venue, upsetting your customers," he said. "They do frequent inspections with the fire department and the building department, and get you for every little violation. Short of suspending permits and filing lawsuits, there's lots of ways city bureaucracy can make it difficult to do business."

But just how much of a "nuisance" do hip-hop shows create? Are they really that violent? No more than other genres, according to Robert Kowal, whose Sunset Promotions has brought everyone from Grandmaster Flash to Jurassic 5 to SF. "The city has safety as its primary concern," he acknowledged. "Occasionally some shows have problems the police have to deal with. Almost without exception that label gets thrown at hip-hop, when most events, including hip-hop, are very cool."

"Right now there's a gun problem in SF," Kowal continued. "Instead of addressing that, the city wants to blame entertainment and specifically hip-hop. But violence is rare inside the venue itself."

Wood concurred with this assessment. "There have been incidents where there were shootings," he said, "not in the clubs, but a block away, that may have possibly involved people who were at the club. Frequently police will blame the club for incidents in the neighborhood."

An SFPD spokesman, Sgt. Steven Mannina, wouldn't respond to this contention. It's worth noting that much of SoMa can get rough, even during the day. To the contrary, Kowal believes venues like Club Six have improved the tone of the neighborhood: "Angel Cruz deserves a lot of credit. That Club Six is open four nights a week has enabled other bars and restaurants to open around it. That area has been somewhat revitalized."

Wood suggests an influx of new neighbors may, in fact, be the main issue. "The city's changing," he explained. "It's older demographically, wealthier, more harried, and professional. Aside from hip-hop and violence, people are less tolerant about noise young people create." Yet that lack of tolerance among the condo crowd may also be rooted in fear. "Neighbors sometimes freak out when a club is bringing large groups of minorities into the neighborhood," Wood added, "whether they're behaving or not."

That assessment was echoed, mostly off the record, by many I interviewed. But veteran hip-hop commentator Davey D didn't pull punches. "They just don't want black people there," he said. "For a city that prides itself on being progressive, when it comes to nightlife, it has the most reactionary policies that seem based around race, using words like 'urban' as cover."

Regardless of hip-hop's alleged role in violence, this spring the city attempted to deal with the issue via two pieces of legislation: one required a hefty $400 permit per show, and the other was an anti-loitering law, empowering police to clear the area around a club. Both proposals were bad ideas: the former threatened to stifle local entertainment, and in an era of eroding civil liberties, the latter promised to give police discretion to arrest people just for being in the club's vicinity. Even more disturbing is Sgt. Mannina's assertion in April that "this is an enforcement strategy around clubs that field operations have already launched." How can this be, if it was not yet a law? "I thought it was already in place," he said.

Clearly the police act as though it is, given what I witnessed outside Club Six. In the meantime, it's tough to understand why SF hip-hop fans must, for instance, travel to Petaluma to see local acts like Andre Nickatina. "You want to know the solution?" a club owner said, off the record, in frustration. "There is no solution." SFBG

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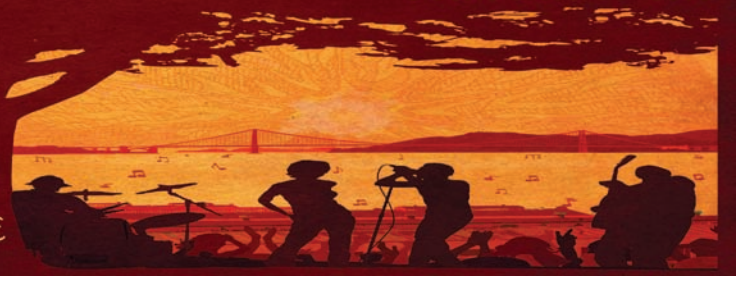
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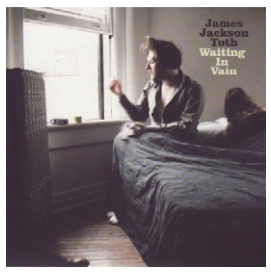


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JAMES JACKSON TOTH
Waiting In Vain
(Rykodisc)

Having recently dissolved the impressively prolific psych-folk renegade outfit Wooden Wand, leader James Jackson Toth steps to the front with what might be the most straightforward recording of his career. That said, this is still a Toth venture, and thus *Waiting in Vain* burns and churns with the fevered reveries and troubled mysticism listeners have come to expect from the man once known as Wooden Wand Jehovah. Here the vocalist is accompanied by a well-pedigreed band that includes Andy Cabic, and the free-form wanderings that informed Toth's previous work have been set aside in favor of the decadent rock 'n' roll typified by the Rolling Stones' early-1970s output.

Hard-luck stumblers and wheel-spinning daydreamers populate the disc's alluringly tangled roots-rock narratives, and Toth introduces them with equal parts boozy slur and wide-eyed wonder. Toth's wife and longtime collaborator Jexie Lynn offers honey-harmonied redemption to his poor characters, particularly on the dusty clip-clopping country-rock duet "Midnight Watchman." "The world, it gets a little heavy, but I know how it'll turn out," the couple sighs in a slow-swaying embrace over a divinely languid honky-tonk piano melody — solace achieved, judging by the shivers up my spine. **(Todd Lavoie)**

JAMES JACKSON TOTH
Aug. 13, 8 p.m., $10
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SONATES
Sonates
(Six Degrees)

Have you noticed that Brazil is the world's latest tiger economy? Stocks prices are soaring in South America's largest nation as President Lula da Silva expands trade and improves conditions for the poor. The optimism has rubbed off on its vibrant music community, with Brazilian rock, drum 'n' bass, and bossa nova singers flourishing on the international stage. One such winning export is São Paulo vocalist Maria do Céu Whitaker Poças, or simply Céu, who earned critical acclaim and a stateside fanbase following her 2005 self-titled debut on Six Degrees. The songstress sounds like the missing link between Astrid Gilberto and Björk, deftly incorporating electronic elements into her jazz-samba and acoustic ballads.

But Céu opted to not repeat herself on the new collaborative project Sonates, which includes diverse contributions by soundtrack composers Gui and Rica Ambis, plus Dengue and Pupillo from Nação Zumbi. Like DJ Dolores' pan-global, genre-defying work, Sonates sidesteps convention and straddles psychedelic pop, bluesy ballads, and languid urban beats. Opener "Carimbó" sets the tone with its airy tremolo guitar riffs and shuffling pop-rock rhythm that conjure São Paulo after dark. I love the opium-den organ touches on standout track "Braz." But like many collaborative projects, the disc meanders through styles and motifs without making a commitment to any — the aural equivalent of bar-hopping. Still, as with serial drinking, *Sonates* has its own distinct hangover: songs that linger fondly and hazily. **(Tomas Palermo)**

local grooves

WALLPAPER T Rex (Eenie Meenie)

You'd be hard pressed to find another local beat-wielder as wittily cognizant of dance-pop's tired tropes. Wallpaper mastermind Eric Frederic, a.k.a. Ricky Reed, sharpens his humor stick on this five-song EP to take some ultracatchy and oh-so-au-courant jabs at begging for sex ("Everytm We Do It"), bragging about paying bills on time and "going big on the weekends" (you know, like, "T Rex"), and texting affection for that added veneer of sincerity ("Txt Me Yr Love"). Attention, Will Farrell: you may have the soundtrack for the resurrection of *A Night at the Roxbury*. **(Kimberly Chun)**

WALLPAPER Fri/8, 9 p.m., $12. Independent, 628 Divisadero, SF
(415) 771-1422, www.theindependentsf.com



PHOTO OF AWESOME BY MISHA VLADIMIRSKIY

2008 Cuervo Black US Air Guitar Championships

PREVIEW For those about to air (guitar), we salute you. All it takes is viewing the big-hearted 2006 doc *Air Guitar Nation* or a few minutes in a sweaty club with the contestants to sample the craft, sass, and brash fearlessness needed to risk making a royal air-guitar-noodling ass of yourself in front of hundreds of sodden, mouthy armchair air-ax-slingers who believe — nay, *know* — they can kick as much as air-ass as you.

So kudos to San Francisco winner Awesome, a.k.a. Shred Begley Jr., a.k.a. comedian Alex Koll, for making the transition from the bedroom to the national 2008 Cuervo Black US Air Guitar Championships Aug. 8 at the Grand Ballroom. So what's with the multiple monikers? Mob rules: it was chosen for him at the sold-out June 25 regional finals at the Independent by the all-too-ready-with-the-boos crowd.

"I was in a sleeveless tank top that said, 'AWESOME!', which is my name and my way of life," Koll says by phone. "The audience responded the only way they could. It chanted, 'Awesome, awesome,' until it became my official stage name." Attempts to "melt faces" culminated in a second-round performance that, well, continued the hype. "I rode my friend's face into the crowd, which was very popular," Koll says. In return, the crowd "paid the ultimate price to get me back onstage — I had to use a couple as human shields. Then I had to do more ceremonial headbanging, and the stage started to crack in half, but I was able to pull it together — with my feet."

Sure, and we all know Koll can't be held responsible for the recent Los Angeles quake, though he admits he *was* practicing at the time. Meanwhile he's refining the awesomeness for the national bout — the winner goes to the world air-off in Finland — since the event includes Brooklyn winner Bettie B. Goode, who severed her toe in competition. "She still won," Koll moans. "These are the kind of people I'm up against. In light of that, I'm stepping up my game: I bought *six* new tassels." **(Kimberly Chun)**

2008 CUERVO BLACK US AIR GUITAR CHAMPIONSHIPS Fri/8, 8:30 p.m., $20.

Grand Ballroom, 1290 Sutter, SF. www.apeconcerts.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 6

ROCK/BLUES/HIP-HOP

Bad Mitten Orchestra, Tippy Canoe and the Paddlemen Hemlock Tavern. 9pm, $6.
Charles Walker Band Boom Boom Room. 9:30pm, $5.
"Kidz Bop Live" Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 2 and 6pm, $30.
Langhorne Slim and the War Eagles, Dusty Rhodes and the River Band, Sean Garvey Independent. 8pm, $14.
Amanda Palmer, Vermillion Lies Great American Music Hall. 8pm, $16.
Ready Five, Volt Per Octaves Grant and Green. 9pm, free.
Red Hot Blues Sisters Biscuits and Blues. 8 and 10pm, $15.
Terry Savastano Johnny Foley's. 9pm, free.
Slow Burning Lights, Katastrophe Annie's Social Club. 9pm, $6.
Son Ambulance, Weinland, El Olio Wolof Bottom of the Hill. 9pm, $8.
Starlite Desperation, Holy Kiss, Bellavista, Intermission Red Devil Lounge. 8pm, $5.

BAY AREA

Motley Crue, Buckcherry, Papa Roach, Sixx: AM, Trapt Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 5pm, $35.50-101. "Crue Fest."
Sun Kings Oakland City Center, 12th St at Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.

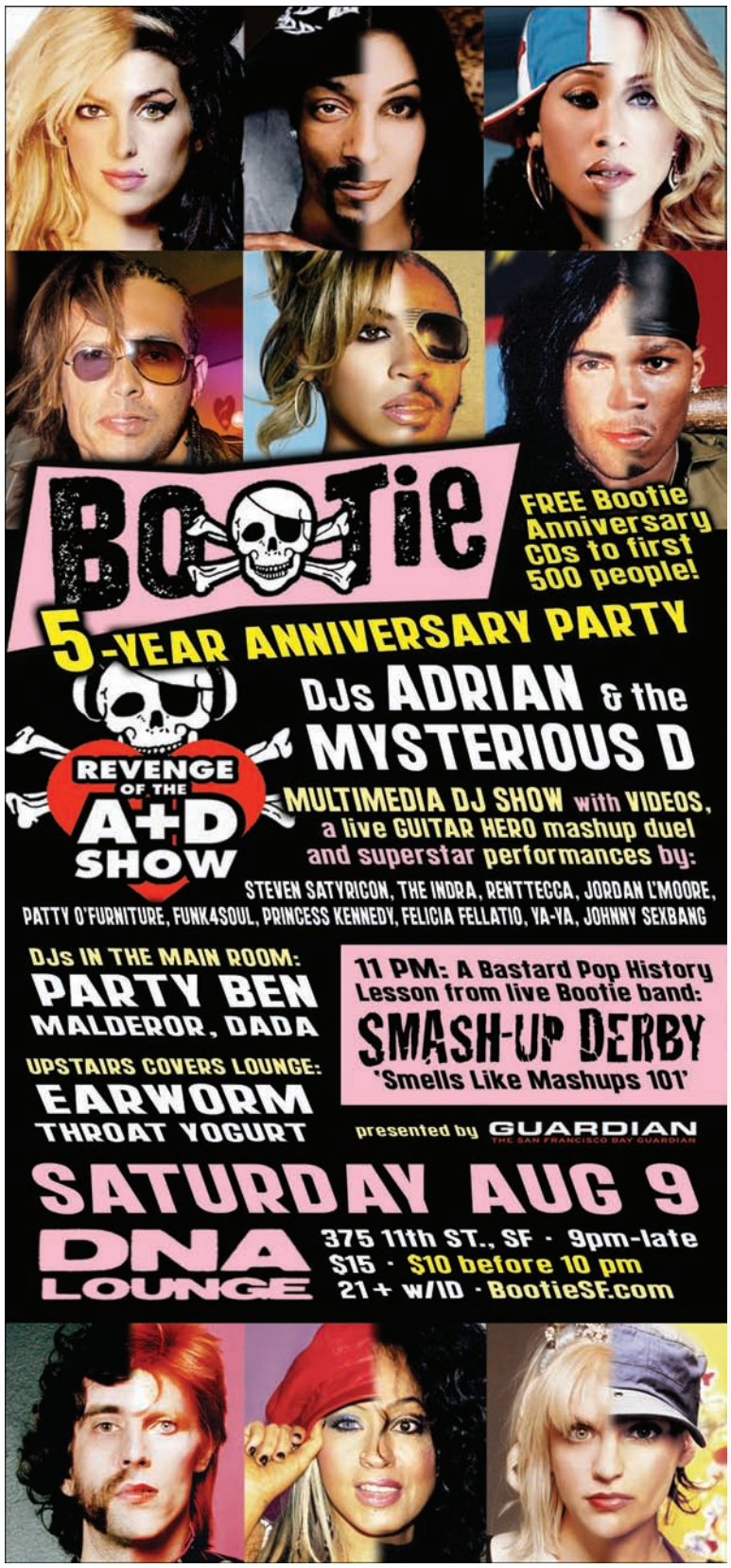
JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Gaucho, Mitch Marcus Session Amnesia. 8pm, free.
Mads Tolling Trio Shanghai 1930. 7pm, free.

CONTINUES ON PAGE 37 ››

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THURSDAY AUGUST 7TH
THE YES GO'S
THE BROTHERS GROSS
HIGH HORSE
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FRIDAY AUGUST 8TH
YOUTH BRIGADE
THE BODIES
BOATS!
THE NERVOUS TICS
DOORS 8PM COVER $10
SATURDAY AUGUST 9TH
OCTOBER ALLIED
THE UP AND DOWN
THE MINKS
DOORS 9PM COVER $7
SUNDAY AUGUST 10TH
BATTLE FLASK
THE PENNY DREADFULS
AND SPECIAL GUESTS
DOORS 7PM COVER $6
MONDAY AUGUST 11TH
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BLACK MOUNTAIN
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HOWLIN RAIN
THE DYNAMITES
FEAT. CHARLES WALKER
CARNEY

Lineup subject to change.

SATURDAY, AUGUST 23RD AT 1PM

TOM PETTY
& THE HEARTBREAKERS
BEN HARPER &
THE INNOCENT CRIMINALS
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STEVE WINWOOD • CAFÉ TACVBA • LUPE FIASCO
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MATT NATHANSON • TWO GALLANTS • DREDG
ABIGAIL WASHBURN & THE SPARROW QUARTET
FEAT. BÉLA FLECK • THE WALKMEN • KAKI KING
THE COUP • LIARS • DONAVON FRANKENREITER
NELLIE MCKAY • GOAPELE • SEAN HAYES
RUPA & THE APRIL FISHES
THRIVING IVORY • EVEREST

SUNDAY, AUGUST 24TH AT 1PM

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WILCO • WIDESPREAD PANIC
RODRIGO Y GABRIELA
BROKEN SOCIAL SCENE • ANDREW BIRD
SHARON JONES & THE DAP-KINGS
DRIVE-BY TRUCKERS
TOOTS & THE MAYTALS • STARS
ROGUE WAVE • ALO • JACKIE GREENE
LOS AMIGOS INVISIBLES
MIKE GORDON • THE COOL KIDS
GRACE POTTER & THE NOCTURNALS
LITTLE BROTHER • BON IVER • VIENNA TENG
THE MOTHER HIPS • THE MIGHTY UNDERDOGS
FEAT. GIFT OF GAB, LATEEF AND HEADNODIC
NICOLE ATKINS & THE SEA
SILA & THE AFROFUNK EXPERIENCE • K'NAAN
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WED/6

JAZZ/NEW MUSIC

CONT››

Constantine Maroulis, Vonzell Solomon, Kimberley Locke Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, $45. Through Sat/9.
"Midnight Sessions" Bollyhood Café, 3372 19th St.; 970-0362. 8pm, $5.
Terry Disley Experience Dirty Martini, 2801 Leavenworth; 775-5110. 6:30pm, $8.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
Yellowjackets Yoshi's SF. 8 and 10pm, $24. Through Fri/8.

BAY AREA

Nick Lyons-Michael Coleman Quartet Anna's Jazz Island. 8pm, $10.

FOLK/WORLD/COUNTRY

Halau 'o Keikiali'I Sigmund Stern Grove, 19th Ave and Sloat, SF; www.sterngrove.org. 11am, free. Also Thurs/7.
Alison Harris, Jeffrey Luck Lucas, Dave Mulligan Rickshaw Stop. 8pm, $10.
Joshua James, Cory Chisel and the Wandering Sons, Ruru Hotel Utah Saloon. 9pm, $10.
Kapakahi Roe, 651 Howard; 979-3031. 9pm.
Neung Phak, Thai Molan Band Café Du Nord. 9:30pm, $12.
Potholder, Jonah Kit, Civil War El Rio. 8pm, $5.

BAY AREA

Acacia 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
Bass Culture Revue Ashkenaz. 8:30pm.
"Beckett's Musical Forum" Beckett's. 10pm, free.
Willie K Yoshi's. 8 and 10pm, $20.
Molly's Revenge Freight and Salvage Coffee House. 8pm, $19.50.
Orquestra Bakan Shattuck Down Low. 8:30pm, $5-10.
Whiskey Brothers Albatross Pub. 9pm, free.

DANCE CLUBS

Bondage Playspace Glas Kat. 9:30pm-2:30am, $5-7. Death disco, drrty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Hump Night Elbo Room. 9pm, $5. Get your hump on with Kush Arora, Salva and Mike Boo, Roy Two Thousand, Scatter-Shot Theory, Professor Smith, and Epcot. Live electronica and dub!
Little Baobab 3388 19th St; 643-3558. 10pm-2am, $5. DJs Darkrum Washington and Walt Diggz spin salsa and reggaeton.
Little Buddy Madrone Lounge. 9pm-2am, free. Psych rock, downbeat, dub, hip-hop, electro, and funk with DJs Mr. Robinson, Rebecca Watkins, and 4 AM.
Midweek Syndrome Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humpday.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Satellite Anú, 43 Sixth St; 543-3505, www.anubar.com. 9pm-2am, free. House and techno with Scott Carelli and guests.
Solid Gold Duplex. 10pm-2am, free. DJs Deedot, ShredONE, and guests spin '70s, '80s, '90s, and future soul.

BAY AREA

Floodvibes Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.
Voodoo Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaeton, and hip-hop.

THURSDAY 7

ROCK/BLUES/HIP-HOP

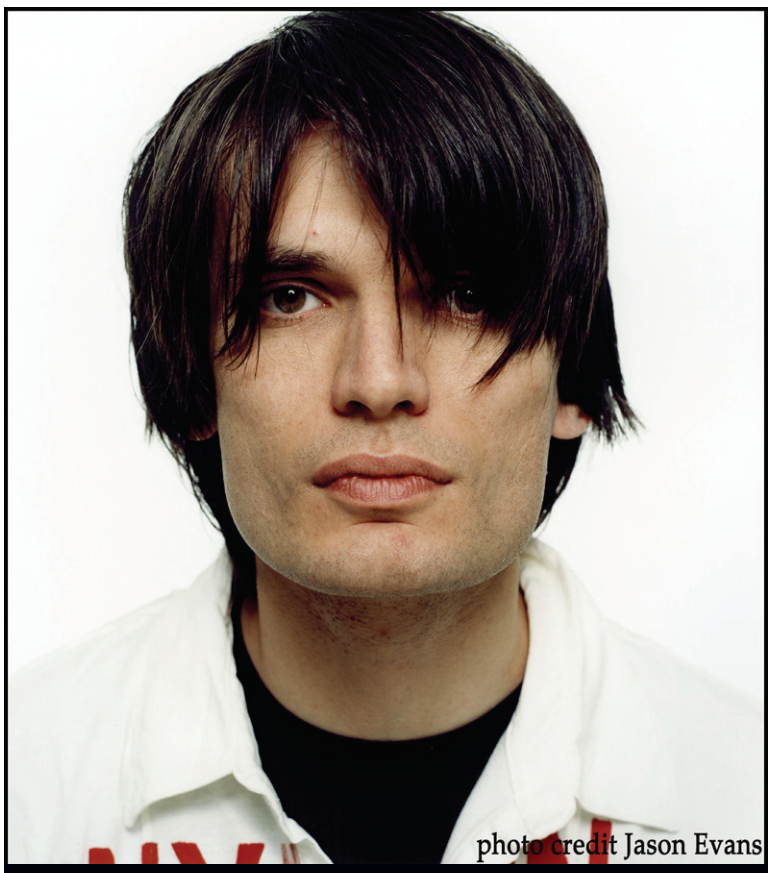
Chris Cotton Biscuits and Blues. 8 and 10pm, $15.

CONTINUES ON PAGE 38 ››

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Cory Chisel and the Wandering Sons
Ian Shaul
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KIYOSHI FOSTER
Davis Jones
Robin Galante
Clay Bell
FRIDAY, 8/8 · 9 PM $7
THE CHOP
Goodbye Nautilus
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SATURDAY, 8/9 · GIANTS GAME BBQ! SHOW 9 PM $8
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ROCCO DELUCA
The Trophy Fire
+special guest
WEDNESDAY, 8/13 · BEER DRINKIN' ACOUSTIC 8:30 PM $5
TODD SHIPLEY
Coexist
Mary Margaret
THURSDAY, 8/14 · 9 PM $6
MISISIPI RIDER
Band of Annuals
Casey Prestwood
FRIDAY, 8/15 · 9 PM
THE CUBAN COWBOYS (acoustic)
Killian MacGeraghty Band
The Simple Things
SATURDAY, 8/16 · 9 PM $8
Kitchen Fire
CROOKED ROADS
Tiny Television
SUNDAY, 8/17 · 9 PM $6
BLAMMOS
Drone Hooligan
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THUR 8/7 — FUTURE BLONDES — 9PM $6
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SKOZEY FETISCH
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FOREVER
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TWO DOLLARS OUT THE DOOR
WED 8/13 — MI AMI — 9PM $6
STEVE SUMMERS
1717
THU 8/14 — ZS (NYC) — 9PM $7
LATE YOUNG
TEA ELLES
FRI 8/15 — SONNY SMITH & THE SUNSETS — 9:30PM $6
THE MATINEES
DOMINANT LEG
SAT 8/16 — BUTHOLES URFERS (BS TRIBUTE BAND) — 9:30PM $7
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THUR/7
ROCK/BLUES/HIP-HOP

CONT››

Dilettantes, Memory's Mystic Band, Les Sylphides Café Du Nord. 9pm, $10.
Future Blondes, CLAWS, Skozey Fetisch Hemlock Tavern. 9pm, $6.
Little Yellow Perfect, Real, Hit Haunted Rickshaw Stop. 8pm, $8.
Mike Dillon's Go-Go Jungle Boom Boom Room. 9:30pm, $10.
Otep, New Revolution, Omissa, Droid 12 Galaxies. 9pm, $20.
Shattered Faith, Everything Must Go, Shootin' Lucy Bottom of the Hill. 9pm, $12.
Solvents, Campo Bravo, Maya Dorn Grant and Green. 9pm, free.
Viva Hate, Leif Ericsson, Sore Thumbs, Excuse Parkside. 9pm, $7.
Wednesday 13, Dreaming, Crooked Slim's. 8pm, $15.

BAY AREA

Fleeting Trance Beckett's. 10pm, free.
Ne-Yo, Rick Ross, Ashanti, Dream, David Banner, Lloyd, Trey Songz, Yung Berg, Pretty Ricky Oakland Arena, 7000 Coliseum Way, Oakl; 421-TIXS. 7:30pm, $26.25-60.75. "KMEL Block Party."

JAZZ/NEW MUSIC

Donald Bailey, Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Halau 'o Keikiali'I Sigmund Stern Grove, 19th Ave and Sloat, SF; www.sterngrove.org. 11am, free.
Constantine Maroulis, Vonzell Solomon, Kimberley Locke Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, $45. Through Sat/9.
Jazmin Sky Trio Shanghai 1930. 7pm, free.
Mark Robinson Enrico's, 504 Broadway; 982-6233. 7:30pm, free.
Sound for the Organization of Society, Nick Lyons, Lorenzo Sangudolce Luggage Store Gallery. 8pm.
Stompy Jones Top of the Mark. 7:30pm, $10.
Yellowjackets Yoshi's SF. 8 and 10pm, $24. Through Fri/8.

BAY AREA

Mindi Abair Yoshi's. 8 and 10pm, $20. Also Fri/8.
Jazzalicious Anna's Jazz Island. 8pm, $10.

FOLK/WORLD/COUNTRY

Dark Hollow Band Atlas Café. 8pm, free.
Kiyoshi Foster, Davis Jones, Robin Galante, Clay Bell Hotel Utah Saloon. 9pm, $6.
Homenagem Brasileira Yerba Buena Gardens, 760 Howard; www.ybgf.org. 12:30pm, free.
Nicole McRory Johnny Foley's. 9pm, free.
Misisipi Rider, Rancho Deluxe Amnesia. 9pm, $7.
Amy Obenski Mecca, 2029 Market; 621-7000. 8:30pm, free.
Yacouba and the Dogon Lights Little Baobab, 3388 19th St; 643-3558. 9:30pm, $5.

BAY AREA

CRB 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
Clinton Fearon Ashkenaz. 9:30pm, $15.
Greencards 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 7:30pm, $20-30.
Ledward Kaapana, Mike Kaawa Freight and Salvage Coffee House. 8pm, $23.50.
Marecelo Ledesma La Peña Cultural Center. 8pm, $12.
Owen Roberts, Ben Benkert Trio, Stephen Duffy and That Man Fantastic Starry Plough. 9pm, $7.
Tin Armor, Ghost Town Trio 924 Gilman. 7pm, $5-10.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BraziLive El Rio. 9pm, $8. DJs play Brazilian dance music, plus live set by the Brax Band.
Cokie and His Asshole Friend Madrone Lounge. 9pm-2am, free. While Cokie takes multiple trips to the bathroom, his asshole friend demeans you with snarkiness. Plus, electro, hip-hop, disco, and funk with DJs RobNoBorders and Izzy O.G.
Compression Temple, 540 Howard; www.temple-sf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Guilty Pleasures Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am. Electro and eclectic beats with Dirtihari and guests.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo spin electro from back in the day jams to futuristic space-outs.
1002 Nights Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJ Cheb i Sabbah spins danceable world music tracks.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.
Popscene 330 Ritch. 10pm, $10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Rock Candy Stud. 9pm-2am, $5. Electro, punk, pop, new wave, indie, goth, Britpop, and dance tracks with DJ ReXick.
Special Disco Version Mighty. 9pm, $10. Pat Mahoney and James Murphy of LCD Soundsystem spin disco cuts on vinyl.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.
Hook Shop Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.
Renaissance Oasis Lounge, 135 12th St, Oakl; (510) 763-0404. 9pm-2am, $10. Live hip-hop with the Freeform Funktet, plus rotating DJs on two dance floors spinning hip-hop, funk, soul, house, and reggae.
Rock a Hula Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.
Selector DJ Sessions Jupiter. 8pm. DJ Delon welcomes guest DJs weekly.

FRIDAY 8

ROCK/BLUES/HIP-HOP

Action Figure and Friends CELLspace, 2050 Bryant; 608-6538. 9pm, $8.
ArnoCorps, Monster Squad, TurbonegrA, Count Dante and the Black Dragon Fighting Society Great American Music Hall. 9pm, $14.
Assemble Head in Sunburst Sound, Hot Lunch, LSD and the Search for God, Useless Keys Café Du Nord. 9:30pm, $10.
Boys Gone Wild Red Devil Lounge. 8pm, $10.
Chop, Goodbye Nautilus, Pegataur Hotel Utah Saloon. 9pm, $7.
Dave Rude Band Kimo's. 9pm, $5-10.
Eric McFadden Trio, Mark Growden, Gabby La La Bottom of the Hill. 10pm, $10.
False Gods Johnny Foley's. 9pm, free.
Fracas, Acephalix, Mystic Knights of the Cobra Parkside. 9pm, $7.
Hacienda Brothers, Iguanas Slim's. 9pm, $20.
Heidi, Craig Kuna, Kevin Knapp, Eric Sebastian Mezzanine. 10pm, $15.
Master/Slave, Blue Skies for Black Hearts, Parties Hemlock Tavern. 9:30pm, $6.
Pimps of Joytime, Big Sam's Funky Nation Boom Boom Room. 9:30pm, $20.
Still Time Grant and Green. 9pm, free.
Wallpaper, Hottub, Vitamin Party Independent. 9pm, $12.
Youth Brigade, Bodies, Boats, Nervous Tics Annie's Social Club. 8pm, $10.

BAY AREA

Bumbklaat, La Grita, Say Bok Gwai, Colectivo Error, Power Struggle 924 Gilman. 8pm, $5.
Goat Receiver, Mirthkon, Fuxedos, Stolen Freakhead, Ultralash, Val Esway Uptown. 9pm, $20. Budget Cinema Suicide Benefit.
Third Date Beckett's. 10pm, free.
Turbulence, Winstrong, JustiFi 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, $20.
Wonderbread Five, Lab Rats Little Fox Theatre,



2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 6pm, free.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, $20.
Constantine Maroulis, Vonzell Solomon, Kimberley Locke Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, $50. Through Sat/9.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.
Yellowjackets Yoshi's SF. 8 and 10pm, $24.
» **"Zero: A Tribute to Martin Fierro"** Fillmore. 9pm, $30.

BAY AREA

Mindi Abair Yoshi's. 8 and 10pm, $20.
David Hunter Quartet Jazzschool. 8pm, $10.
Rick Ellis Claremont Resort and Spa, 41 Tunnel; (866) 907-3777. 8:30pm. "Sinatra: The Man and His Music."
Jack Pollard and His Trio Anna's Jazz Island. 8pm, $14.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, $5.

BAY AREA

» **Antioquia, Abdoulaye Diakate, MamaCoAtl, Last Legal Magic, Drumm Workshop** Ashkenaz. 8:30pm, $8-20.
John Fromer La Peña Cultural Center. 8pm, $12.
» **Ledward Kaapana, Mike Kaawa** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 8pm, $20-30.
Marley's Ghost Freight and Salvage Coffee House. 8pm, $19.50.
Martina McBride, Jack Ingram, Chris Young Concord Pavilion, 2000 Kirker Pass, Concord; 421-TIXS. 7:30pm, $60.75.

DANCE CLUBS

Blow Up Rickshaw Stop. 10pm, $10. Indie-pop disco noir with DJ Vin Sol.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Fo' Sho! Fridays Madrone Lounge. 9pm-2am, $5. DJs Mo' Leisure and Kung Fu Chris spin rare grooves, soul, hip-hop, funk, and international jams, plus a live set by Raw Deluxe.
Free Funk Friday Elbo Room. 10pm-2am, free. Vinnie Esparza knows: no matter what you're spinnin', it's got to be funky.
Heat Stud. 10pm-3am, $5. DJs Domino and Party Ben, and your lovely host Coco Canal bring you the gay porn version of a Warhol movie.
» **Heavy Rotation** El Rio. 10pm-2am, $5. You know that Revolting Cocks song where they say Texas is full of "Beers, Steers, and Queers"? Same with Heavy Rotation: everyone's welcome.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Pants Cat Club. 10pm-3am, $6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.
I Can't Feel My Face Amnesia. 10pm-2am, $5. DJs EUG and J. Montag spin funk, electro, rock, disco, hip-hop, and no wave.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
» **Mission Bombay** Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
» **Paris Dakar International** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $5. Reggae, dancehall, hip-hop, soul, and R&B with DJ Marco.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

BAY AREA

Flashback Fridays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, $5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurn.
Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

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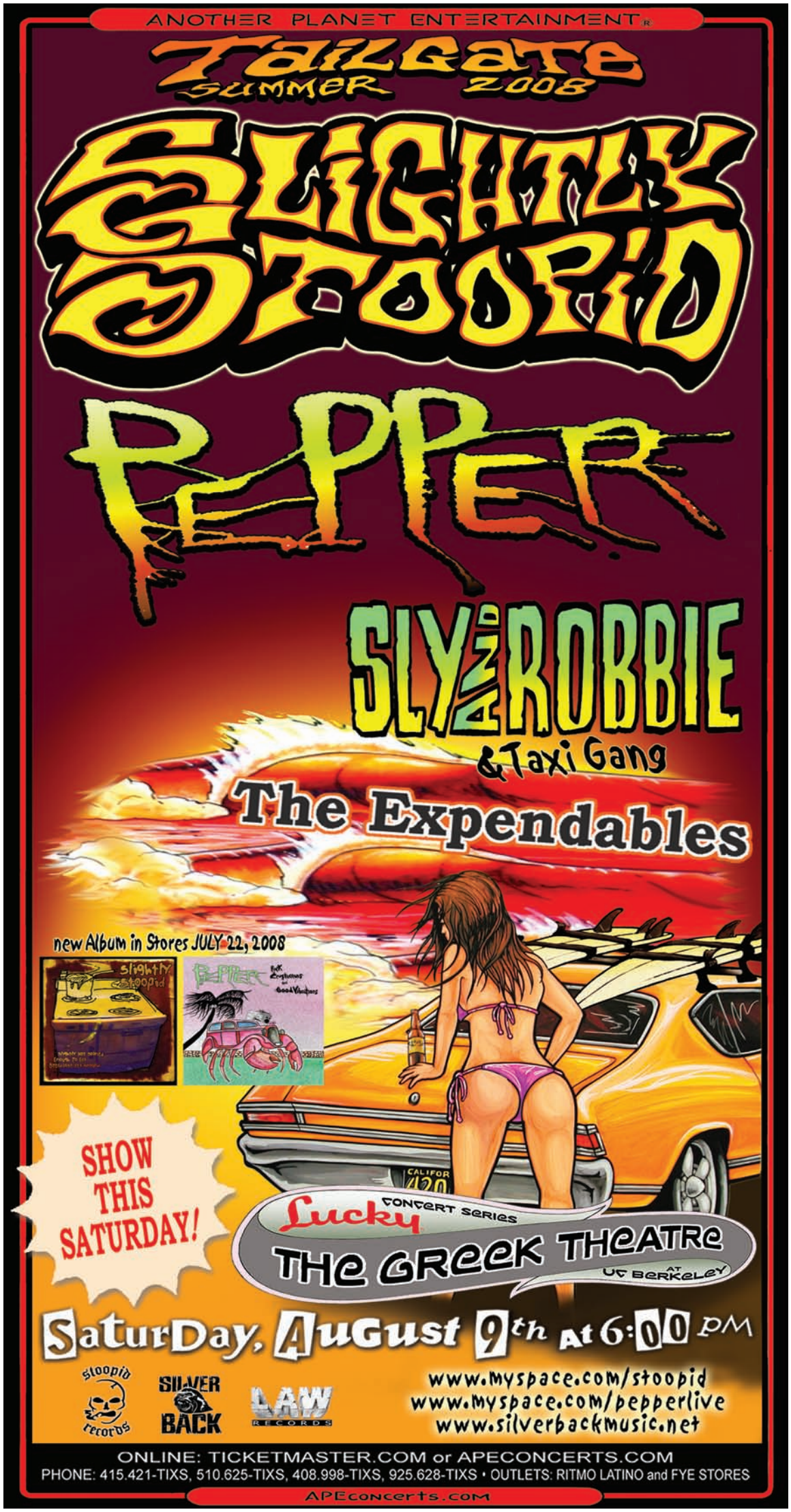
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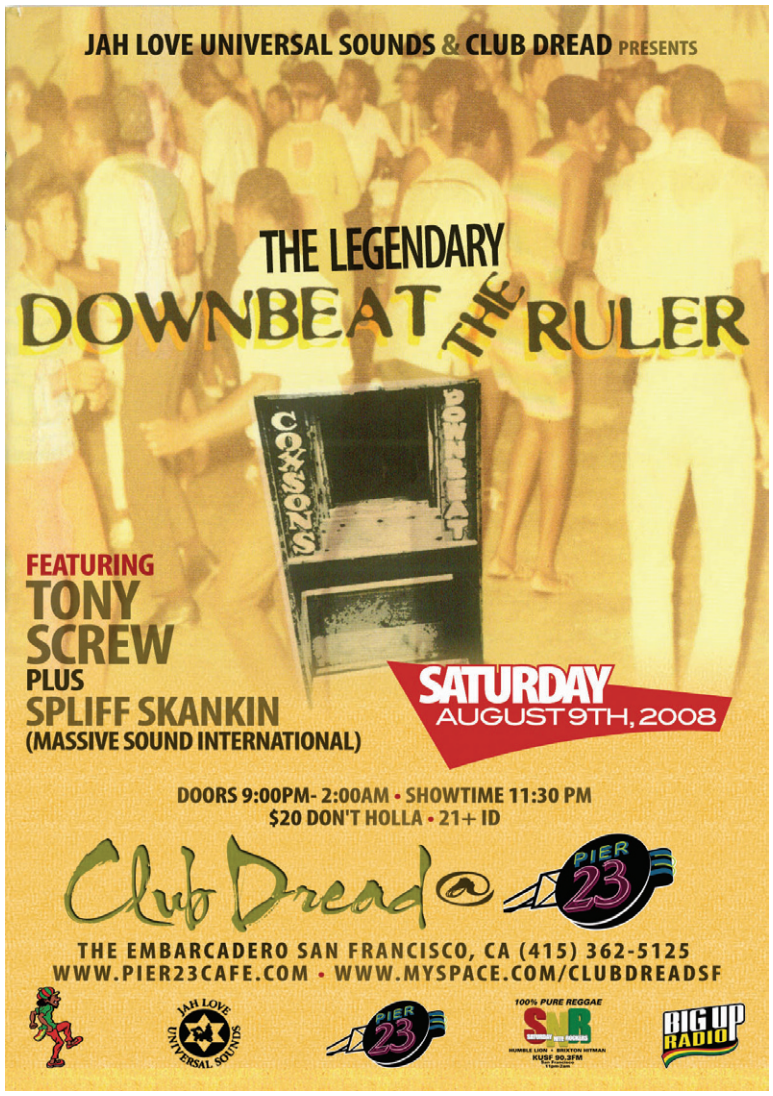
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SATURDAY 9

ROCK/BLUES/HIP-HOP

Bhi Bhiman, Dough Knees, Buxter Hoot'n Café Du Nord. 9:30pm, $12. "Don't Let Go: A Musical Tribute to Jerry Garcia."
Bar Feeders, Texas Thieves, China Creeps El Rio. 10pm, $7-20. Fundraiser for Bar Feeders tour.
Drunken Hu, Mud, Band Called Pain, Song of the Siren Broadway Studios. 8pm, $15.
Evolution, Petty Theft, Terry Lauderdale Band Slim's. 9pm, $15.
Ex-Boyfriends, Puce Moment, Forever Hemlock Tavern. 9:30pm, $7.
"Grind for the Green Beat Battle" Yerba Buena Center for the Arts, 701 Mission; www.grind-forthegreen.com. 7pm.
Human League Mezzanine. 8pm, $40.
Immigrant, Blacks, New Centuries Bottom of the Hill. 10pm, $10.
Me First and the Gimme Gimmes, Black Fag, Kegels, Druglords of the Avenues Parkside. 8pm, $15. Also Sun/10.
Todd Morgan Biscuits and Blues. 8 and 10pm.
October Allied, Up and Down, Minks Annie's Social Club. 9pm.
Papa Grows Funk, Pimps of Joytime Independent. 9pm, $25.
Sofa Kings Boom Boom Room. 9:30pm, $10.
Sugar Shack, Resin Grant and Green. 9pm, free.

BAY AREA

Attitude Adjustment, Part Time Christians, Zombie Holocaust, Arise, Agenda of Swine, Second Class Citizens, Invection 924 Gilman. 7pm, $8.
Marcia Ball, Brigitte DeMeyer Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $22.
Charlie Wilson's War Beckett's. 10pm, free.
Linkin Park, Chris Cornell, Bravery, Ashes Divide, Busta Rhymes, Atreyu, 10 Years, Hawthorne Heights, Armor for Sleep, Street Drum Corps Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 2pm, $33.75-76.75.
Saviours, Titan Stork Club. 9pm.
Sleepy Alligators, Seconds On End, American Economy Starry Plough. 9:30pm.
Slightly Stoopid Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 6:30pm, $37.50.

JAZZ/NEW MUSIC

Pascal Boker, Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason;772-5152. 7pm.
Everyone Orchestra Great American Music Hall. 9pm, $26.
Constantine Maroulis, Vonzell Solomon, Kimberley Locke Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 6 and 9pm, $55.
Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.
Ricardo Scales Top of the Mark. 9pm, $10.
John Shannon Amnesia. 7pm, free.
Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Art Chersky Trio Jazzschool. 8pm, $10.
Carmen Jones Anna's Jazz Island. 8pm, $15.
Kurt Ribak Jazz Group Albatross Pub. 9:30pm, $3.
Lavay Smith and Her Red Hot Skillet Lickers, Tippy Canoe and the Paddlemen Uptown. 9pm, $10.
Yellowjackets Yoshi's. 8 and 10pm, $26. Also Sun/10.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, $3.
Cuba Libre Bollyhood Café, 3372 19th St.; 970-0362. 9:30pm, $5.
"Hootenanny Night" Cafe International. 7pm, free.
Glenn Labs Hotel Utah Saloon. 9pm, $8.
Oliver Mtukudzi and the Black Spirits Yoshi's SF. 8 and 10pm, $24. Also Sun/10.

BAY AREA

Bautista Marin Brewing Company, 1809 Larkspur Landing Circle, Larkspur; 461-4677. 5pm, free.
Los Boleros Studio 333, 333 Caledonia, Sausalito; 389-5072. 8:30pm, $20.
Bongo Love Ashkenaz. 8:30pm, $12-15.
Clinton Fearon, Boogie Brown Band 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, $15.
"Global Voices of Resistance" La Peña Cultural Center. 8pm, $10-20. Benefit for the Jojo White Solidarity Project.
High Country Freight and Salvage Coffee House. 8pm, $19.50.
Peter Rowan Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, $20.

DANCE CLUBS

Bootie DNA Lounge. 9pm-3am, $10-15. DJs Adrian and Mysterious D maniacally mash it up at tonight's 5 year anniversary.
Club Gossip Cat Club. 9:30pm-3am, $6. A new wave video nightclub with Damon, Melting Girl, Shon, and special guests.
Cockblock Rickshaw Stop. 10pm-2am, $7. DJs Nux and Campbell and guests spin deep, homolicious grooves.
Friends N' Neighbors Amnesia. 9pm-2am. DJs Aspect and Powder P spin hip-hop, nü jazz, and soul.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Mecca Revue 12 Galaxies. 9pm-2am, $25. Live music and burlesque with Zoe Jakes, Mardi Love, Beats Antique, Rose Harden, Deb Rubin, Mira Betz, Fat Chance Belly Dance, Barbary Coast Shakedown, and more.
Northern Soul! Rock-It Room. 8pm-2am, $6. DJs spin '60s and '70s soul classics.
Paris Dakar International Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $5. Reggae, dancehall, hip-hop, soul, and R&B with DJ Sogui.
Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.
Sugar Shack Burlesque: Shaken and Stirred Elbo Room. 10pm-2am, $5. DJs Sergio Iglesias and Matt Bonar spin dirty rump-bumpin' '60s

CONTINUES ON PAGE 42 ››



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Human League and ABC

PREVIEW I'm too young to know for sure whether or not it's normal that so many older bands are re-forming to record novelty albums and go on reunion tours, but it certainly does seem strange. I mean, sure, there's the money (just check the inflated ticket prices) and the thrill of seeing thousands of aging fans sing along to all your songs — but at some point it must get kind of depressing to realize they would probably rather be teleported back to 1981 when they could see you for $10 in a small club when everyone was 40 pounds lighter.

But nostalgia is a powerful thing, and the reunion-industrial complex keeps chugging on. This summer's Regeneration Tour unites all the best new wavers — the Human League and ABC included. Unfortunately, it's bypassing San Francisco, so we'll have to settle for back-to-back shows at smaller venues. On Saturday night, Sheffield, England synth pioneers the Human League performs at the Mezzanine. The band, which never officially broke up, put out its last album of fresh material in 2001, the much-overlooked *Secrets* (Ark 21). On Sunday, ABC plays the Independent, drawing material from its first batch of new songs in 11 years, 2008's *Traffic* (Vibrant).

But, hey, who am I to judge? I'm sure one day I'll shell out $150 to see the Strokes at the Greek Theatre so I can experience two hours of joy before rushing home to pay the babysitter. I only hope they play "12:51." **(Laura Mojonnier)**

HUMAN LEAGUE With DJs Skip and Shindog. Sat/9, 8 p.m., $40. Mezzanine, 444 Jessie, SF. (415) 625-8880, www.mezzaninesf.com.

ABC With DJ Funklor. Sun/10, 8 p.m., $27. Independent, 628 Divisadero, SF (415) 771-1421, www.independentsf.com

SAT/9

DANCE CLUBS

CONT››

strip jams while Bunny Pistol, Sparkly Devil, Ruby White — and more — twirl the tassels.
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Surfer Saturdays Lookout, 3600 16th St; 431-0306. Homo hotties in board shorts and flip-flops surf the dance floor. Shaka brah!
That '80s Show Madrone Lounge. 9pm-2am, $5. DJs Dave Paul and Jeff Harris get all retro on your ass, spinning dance this from when were, like, two years old.

BAY AREA

Angel Magik Shattuck Down Low. 9:30pm, $15. DJs Fuze, Jah Kno, Icewater, and Young Fiyah spin dancehall, reggae, and hip-hop.
Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.
Smoove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, $5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

SUNDAY 10

ROCK/BLUES/HIP-HOP

ABC Independent. 8pm, $27.
Battle Flask, Penny Dreadfuls, Angels with Dirty Faces Annie's Social Club. 7pm.
Botticellis, Dominique Leone, Steve Taylor Café Du Nord. 9pm, $10.
Citay RVCA Gallery, 1485 Haight; 701-7822. 7pm, free.
King City, Bombadil, Paleface Amnesia. 9pm, $7-10.
Me First and the Gimme Gimmes, Black Fag, Ashtray Parkside. 8pm, $15.
Saviours, Titan, Futur Skullz Rickshaw Stop. 8pm, $10.

BAY AREA

Buddy Owen 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
James Moseley Band Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 5:30pm, $10.

JAZZ/NEW MUSIC

Randy Craig Trio Bollyhood Café, 3372 19th St.; 970-0362. 11am, $2.
Pauline Oliveros, Morton Subotnick, Ramon Sender, Robert Moran ODC Dance Commons, Studio B, 351 Shotwell; 863-9834. 8pm, $5. "sfSoundSeries 2008."
Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.
Savanna Jazz Trio Jam Session Savanna Jazz. 7:30pm, $5. With Michael Jones.
Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, $5.

BAY AREA

Jesse Scheinin Group, Nebula Explosion Jazzschool. 4:30pm, $10.
Nate Lopez Trio Marin Brewing Company, 1809 Larkspur Landing Circle, Larkspur; 461-4677. 1pm, free.
Trio Mopme Anna's Jazz Island. 8pm, $10.
Yellowjackets Yoshi's. 2pm, $5-22; 7pm, $26.

FOLK/WORLD/COUNTRY

John Craigie, Shook Tiwins Grant and Green. 9:30pm, free.
Bart Davenport, Mia Doi Todd, Kasey Johansing Hemlock Tavern. 9pm, $7.
Nicole McRory Johnny Foley's. 9pm, free.
Na Leo, Erine Cruz Jr., Kaukahi, One Right Turn Sigmund Stern Grove, 19th Ave and Sloat, SF; www.sterngrove.org. 2pm, free. "One Hawai'i."
Oliver Mtukudzi and the Black Spirits Yoshi's SF. 2pm, $5-20; 7pm, $24.

BAY AREA

"Australian Bebop Ragas" Freight and Salvage Coffee House. 8pm, $19.50.
"Café Bellie" Ashkenaz. 6:30pm, $10.
Miss Kitty Town Center, 100 Corte Madera Town Center, Corte Madera; 924-2961. 2-4pm, free.

DANCE CLUBS

Club Havana Jelly's. 4pm, $10. Live salsa by Orquestra Borinquen, plus DJ Luis Median and

CONTINUES ON PAGE 44 ››

red devil lounge















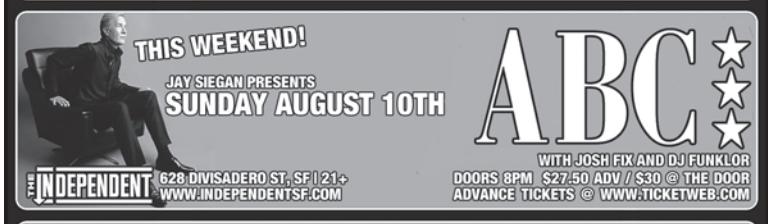




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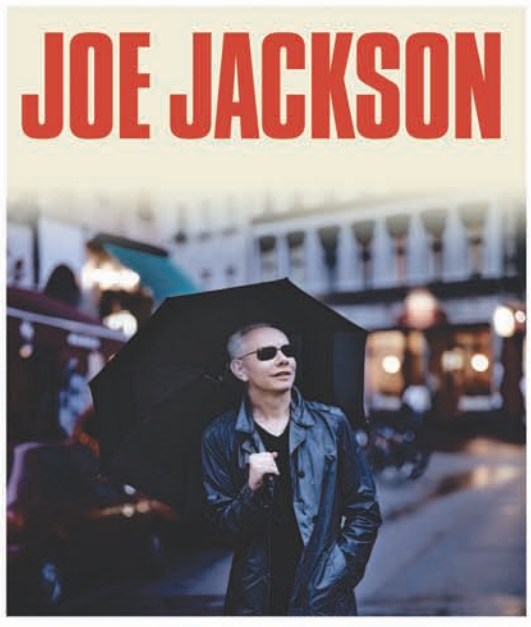
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SUN/10
DANCE CLUBS
CONT››

great Cuban barbecue.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and Ras Gilbert.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Matinée Temple, 540 Howard; www.templesf.com. 6pm-midnight, $25. David Knapp, Luke Johnstone, Don Tix, and Byron help you blow your Sunday dancing your ass off.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm, $8. Live salsa by Miguel Govea y Los Compas, plus free BBQ and dance lessons.
Subculture Madrone Lounge. 8pm, free. Rare grooves and underground downtempo with DJ AL G.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.
King of Kings Shattuck Down Low. 8pm-2am, $6-8. DJs Smoke One and Kurious play reggae, dancehall, roots, and lovers' rock.
Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451- 4677. 9pm, free. Salsa, samba, reggaetón, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 11
ROCK/BLUES/HIP-HOP
Dashing Suns, Phantom Float, Them Hills Bottom of the Hill. 9pm, $8.
Jinxes, Brimstone Howl Hemlock Tavern. 8pm, $5.
Lazarus, Tiny Vipers, Balmorhea Café Du Nord. 8:30pm, $12.
Vains of Jenna, Miss Crazy, Crooked, Suicide Holiday Elbo Room. 9pm, $10.

JAZZ/NEW MUSIC
Fareed Haque and the Flat Earth Ensemble Yoshi's SF. 8pm, $16.
Monk's Music Trio Simple Pleasures Café. 8pm, free.
Eric Shifrin Washington Square Bar and Grill. 7pm.

BAY AREA
Eddie Gale Band Yoshi's. 8pm, $18; 10pm, $10.
Glen Pearson, Ron Belcher, Roger Myers Oakland Public Conservatory of Music, 1616 Franklin, Oakl; www.opcmusic.org. 7pm, $5. "Downtown Jam Session."

FOLK/WORLD/COUNTRY
Damir Johnny Foley's. 9pm, free.
Toshio Hirano, Lily Brothers Amnesia. 8:30pm, free.

BAY AREA
"Traditional Irish Music Session" Starry Plough. 9pm, free.

DANCE CLUBS
Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Detroit soul, Motown, Big Easy R&B, and more, all on 45.
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Club 99 Stud. 9pm-2am, $3. Virginia Suicide hosts a decadent night of the grungiest '90s rock, hip-hop, and who-knows-what-all.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

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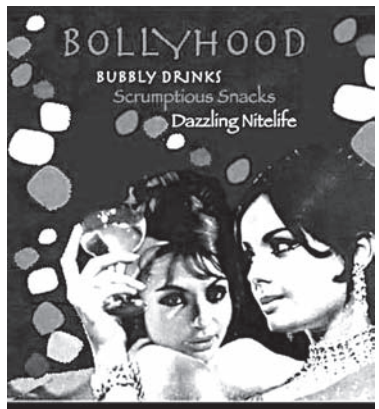


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BAY AREA

Hubba Hubba Uptown. 8pm, $5. Live burlesque revue with Bombshell Betty, the Burlesqueteers, Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.
Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. $1 oysters all day.

TUESDAY 12

ROCK/BLUES/HIP-HOP

"All Star Jam with Los Train Wreck" El Rio. 8pm, free.
Rocco Deluca Hotel Utah Saloon. 8pm, $12.
Jon Foreman, Timmy Curran Café Du Nord. 9:30pm, $14.
Glay Fillmore. 8pm, $40.
Painted Bird, Birthday Suits, Two Dollars Out the Door Hemlock Tavern. 9pm, $6.
Warren Teagarden, Merch, Greg Ashley Bottom of the Hill. 9pm, $8.
Wolves in the Throne Room, Ludicra, Better to See You With Slim's. 8pm, $15.

BAY AREA

Aggrolites, Damon and the Heathens, Struts Uptown. 9pm, $12.
Dwele Yoshi's. 8 and 10pm, $28.

JAZZ/NEW MUSIC

Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Linda Kosut Group Shanghai 1930. 7pm, free.
Constantine Maroulis, Vonzell Solomon, David Hernandez Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, $45.
Ricardo Scales Top of the Mark. 7pm, $5.
Squirrel Nut Zippers, Jimbo Trout and the Fishpeople Independent. 8pm, $24.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, $12.
Tango No. 9 Climate Theater, 285 Ninth; 263-0830. 8pm, $7-15.
Trance Mission Yoshi's SF. 8pm, $16.

BAY AREA

"Singers' Open Mic with Kelly Park" Anna's Jazz Island. 8pm, $5.

FOLK/WORLD/COUNTRY

Jesus Diaz Bollyhood Café, 3372 19th St.; 970-0362. 8:30pm, $5.
Nicole McRory Johnny Foley's. 9pm, free.
Mucho Axé Elbo Room. 9pm, $7.

BAY AREA

"Freight Open Mic" Freight and Salvage Coffee House. 8pm, $5.50.
Tri Tip Trio Ashkenaz. 8pm, $10.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs Alcoholocaust and Kate Waste spin old school punk.
Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, $5. A dyke club featuring hip-hop and pop.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Drunken Monkey Annie's Social Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

BAY AREA

Flood Night Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.
Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freakbeat, garage, punk, and new wave. $2 well drinks with valid student ID. **SFBG**

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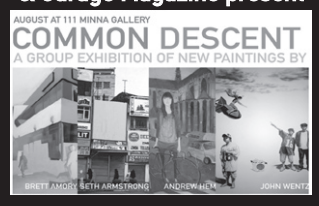
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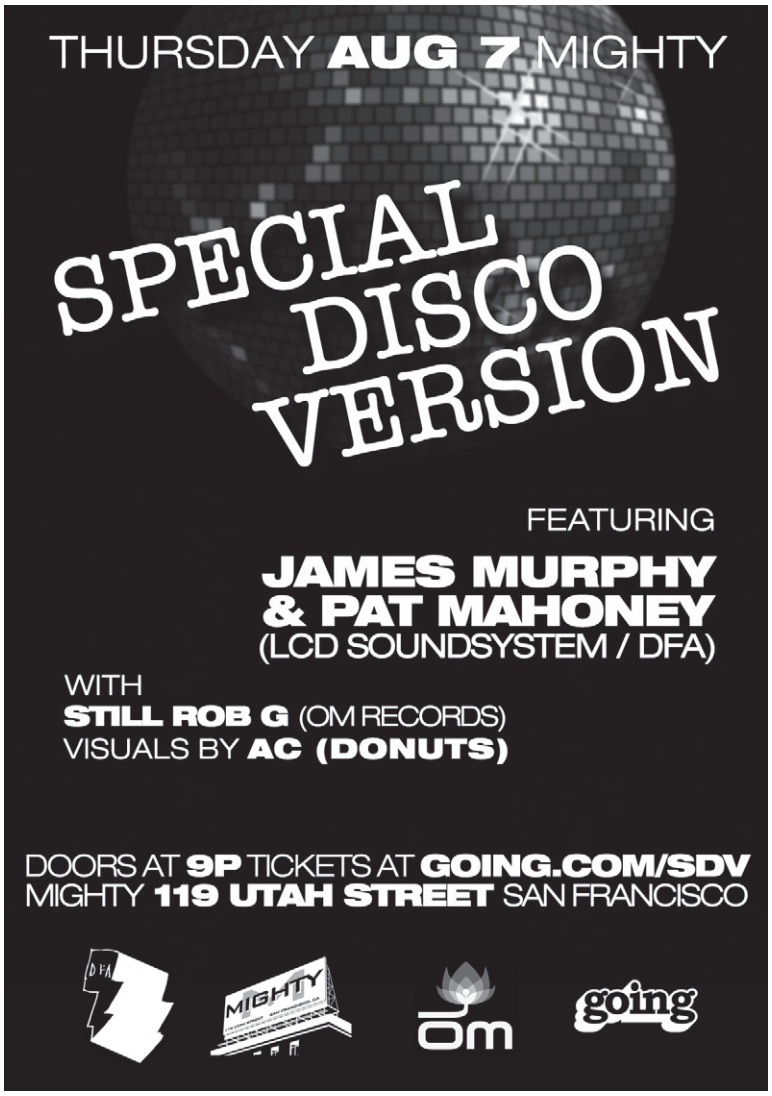
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PHOTO OF BLACKWELL'S *THE SECRET GARDEN*

"Summer Reading"

REVIEW I wish I were Jorge Luis Borges. The Argentine man of letters was top among those writers, such as Orhan Pamuk, Margaret Atwood, and Ali Smith, whose nonfiction is even more potent, surreal, and addictive than their fiction. Borges once remarked on a translation of William Beckford's *Vathek*: "The original is unfaithful to the translation." I'd say the same about "Summer Reading" at Hosfelt Gallery. Taking as their inspiration a range of literary classics, from Jane Austen's *Mansfield Park* (1814) to Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968), the 18 works on display at the group show manage to be more than just windows into each artist's reading of a particular book. They provide a bird's-eye view of internal floor plans, acting as translations from the literary into the visual, increasing ambiguity while lowering page count.

Su Blackwell's four wall-mounted sculptures use actual books, their pages cut and molded into little trees of text and gallivanting characters, creating miniature worlds so fragile that they seem to have been frozen in time so they will not break. In Blackwell's *The Secret Garden* — inspired by the book of the same name — a little girl is supported by tree branches from one angle, but from another appears to be reaching for them unsuccessfully, frightened and alone.

John O'Reilly's collage, *Dead Centaur — Of Cormac McCarthy*, captures the dark textures of reality in McCarthy's writing, and José Antonio Suarez Loñdono's intimate notebook drawings, inspired by Kafka and Evan S. Connell, are like footnotes in the form of silhouettes. Amy Hicks' videos, *ReAdaptation: the book series* (2007–08), use flip-books meticulously constructed by taping pictures onto book pages. One of the volumes is on display and looks like something a stalker would construct, but the videos are more melancholic than creepy. **(Ari Messer)**

SUMMER READING Through Sat/9. Tues.–Sat., 11 a.m.–5:30 p.m.

Glenn Kurtz reading, Fri/8, 6 p.m. Hosfelt Gallery, 430 Clementina, SF

(415) 495-5454, www.hosfeltgallery.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. $10 ($5 Thurs after 5pm), $7 seniors, $6 for ages 12 to 17, free for 11 and under. **"Later Chinese Jades: Ming Dynasty to Early Twentieth Century."** Jade sculptures. Through Aug 31. **"Power and Glory: Court Arts of China's Ming Dynasty."** More than 240 works of art. Through Sept 21.

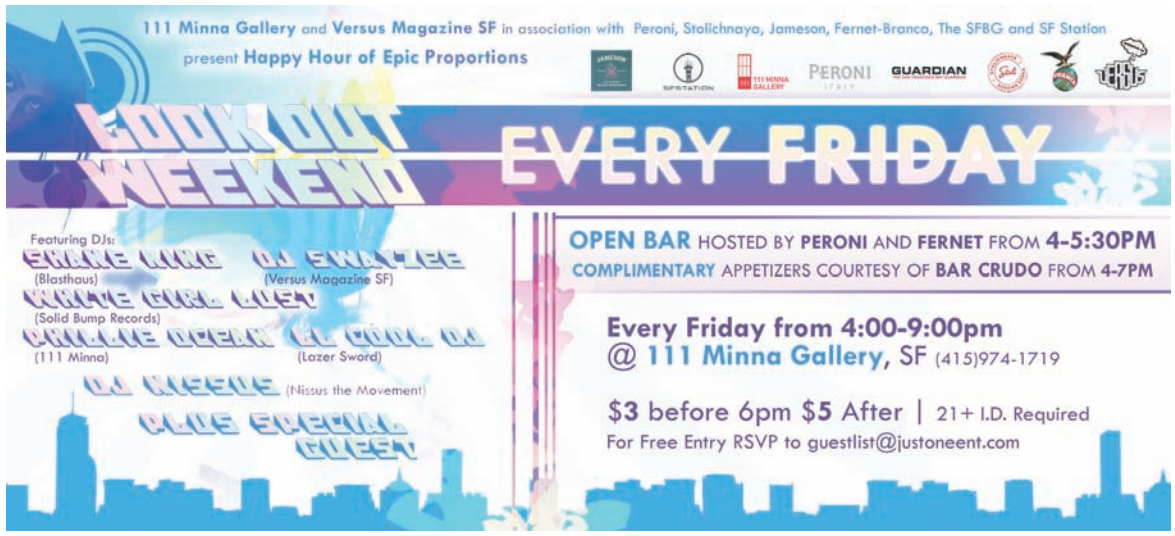
California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for ages 12 to 17, free for 10 and under (free Tues). **"Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and 5,000 Years of Treasures."** Artifacts and manuscripts, including fragments of the Dead Sea Scrolls. Through Sun/10. **"Women Impressionists."** Works by Marie Bracquemond, Mary Cassatt, Eva Gonzalès, and Berthe Morisot. Through Sept 21.

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **"Small Press Spotlight: Andy Hartzell."** Works by the creator of *Monday*. Through Sun/10.

Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"From the** *New Yorker* to *Shrek*: The Art of William Steig." Works by the cartoonist and creator of *Shrek*. Through Sept 7. **"Being Jewish: A Bay Area Portrait."** Photos from the Bay Area Jewish community. Through Sept 9. **"In the Beginning: Artists Respond to Genesis."** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009.

De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Paper Work."** Works by Jane Hammond using a fixed lexicon of 276 images. Through Aug 31. **"Chihuly."** Glass works by Dale Chihuly.

CONTINUES ON PAGE 50 ››









FRIDAY NIGHTS @ the de Young

AUGUST 8

CELEBRATING CHIHULY

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

LISTEN to Rolando Morales, acclaimed guitarist, vocalist, composer and recording artist playing powerful Latin jazz, flamenco-samba and Afro Cuban music.

EXPERIENCE AudioBus, a moving bus featuring live performances while touring Golden Gate Park.
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CREATE an abstract watercolor painting based on the multicolored glass inspired by Chihuly.



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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OPENING

CONT››

Through Sept 28.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Frida Kahlo."** Exhibition commemorating the 100th anniversary of the artist's birth. Through Sept 28. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **"Ground Scores: Guided Tours of San Francisco Past and Personal."** Interactive project offering tours and self-guided explorations of sites in and around San Francisco. Through Oct 18. **"Bay Area Now 5."** Yerba Buena's fifth triennial devoted to local artists including Ala Ebtekar, John Roloff, and Canan Tolon. Through Nov 16. **"Estacion Odesia."** Works by Bay Area artists who are also musicians. Through Nov 16. Also at Queen's Nails Annex gallery.

BAY AREA

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Birth of Cool: California Art, Design, and Culture at Midcentury."** Painting, architecture, furniture design, decorative and graphic arts, and music in mid-20th century California. Through Aug 17. **"Cool Remixed."** A look at Northern California "cool" via graffiti art, film, fashion, dance, skateboard, and bike culture. Through Aug 17.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $4-8 (free first Thurs). **"The Other Night Sky."** Photographs of American spy satellites made through high-magnification telescope lenses by Trevor Paglen. Through Sept 14.

GALLERIES

OPENING

A.Muse Gallery 614 Alabama; 279-6281. By appt. "A Thousand Words," works by Jennifer Maria Harris (reception Sat/9, 7-10pm). Aug 9-Sept 7.
Café Royale 800 Post; 441-4099, www.caferoyale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. "Graven Images," works by Kamil Dawson (reception Thurs/7, 8pm-midnight). Through Aug 30.
Caldwell Snyder 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. Recent paintings by Manel Anoro. Aug 9-31.
City Arts Gallery City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon-Thurs, 12:30-4pm (also Tues-Wed, 6-8pm). "The Art Club," works by members of the City College Art Club (reception Aug 27, 3-5pm). Aug 11-Sept 25.
Collectively Grasp 850 Greenwich; 673-3744. Wed-Sat, noon-6pm. "Nourishment: A Vital Blueprint," paintings by Chris Wade (reception Thurs/7, 6-9pm). Aug 7-30.
David Cunningham Projects 1928 Folsom; 341-1538. Thurs-Sat, noon-6pm; and by appt. Works by Chris Ashley and Alan Disparte (reception Thurs/7, 6-9pm). Aug 7-Sept 13.
Gallery 415 49 Geary, fourth floor; 398-2158. Tues-Sat, 11am-5:30pm. "Bar Code/Branding America," mixed-media collages by Guillermo Bert (reception Thurs/7, 5:30-7:30pm). Aug 7-Sept 27.
Lincart 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. Paintings and drawings inspired by freight trains by Darrel "Pipeman" Mortimer and Gail Tarantino (reception Sat/9, 6-8pm). Aug 9-Sept 14.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Common Descent," new paintings by Brett Amory, Seth Armstrong, Andrew Hem, and John Wentz (reception Thurs/7, 6pm-1am). Aug 7-31.
Oxenrose Salon 448 Grove; 252-9723. Mon-Fri, 11am-8pm; Sat, 10am-7pm; Sun, noon-7pm. Paintings by Phoebe Seligman (reception Thurs/7, 7:30-11:30pm). Through Sept 1.
SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Tues-Fri, 2-7pm; Sat, 1-5pm. "Conversations with the Brush: 3 Women Artists," paintings and monoprints by Joan Miro, Reiko Muranaga, and Yumiko Oda (reception Thurs/7, 6-8pm). Aug 7-27.
Sweetie's Space 475 Francisco; 433-2343. "The Works of John Whitaker," collages, paintings, palimpsests, and sculptures. Aug 8-20.

BAY AREA

Arts and Consciousness Gallery JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-5pm; Sat, noon-5pm. "Sifting Between the Opposites," multi-media, interdisciplinary installation by Kim Campisano, Kathy Derosas, and Tara Ford (reception Sat/9, 5-8pm). Aug 8-30.
Cricket Engine Gallery 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, www.cricketengine.org. Hours by appt. "Ironing Things Out," new works by Shalene Valenzuela (reception Aug 7, 6-9pm; closing party Aug 17, 1-8pm). Aug 7-17.
Eclectix Store and Gallery 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. "Our Quiet Earthquake," mixed-media works by Aunia Kahn (reception Fri/8, 7-9pm). Aug 8-31.
1870 Art Center 1870 Ralston, Belmont; (650) 595-9679. Thurs-Sun, 1-5pm. Works by students of 1870 Art Center artists. Aug 7-Sept 14.
Expressions Gallery 2035 Ashby, Berk; (510) 644-4930. Wed-Sat, noon-5pm; and by appt. "Industrial Art," group show (reception Sat/9, 6-8pm). Aug 9-Oct 3.
Main Gallery 1018 Main, Redwood City; (650) 701-1018. Wed-Fri, 11am-4pm; Sat-Sun, 10am-3pm. "Rock Paper Scissors," eighth anniversary group show (reception Sun/10, 4-7pm). Aug 6-Sept 7.
Maria Nikl Studio 15 Woodland, suite G, San Rafael; 314-0808. Works by Maria Nikl. Sun/10, 4-8pm. One day only.
Oakland Art Gallery 199 Kahn's Alley, Frank H. Ogawa Plaza, Broadway and 14th St, Oakl; (510) 637-0395. Wed-Thurs, 11am-6pm; Fri, 11am-5pm; Sat, noon-4pm. "888 Pieces of We: A Photo Memoir," photomontages on wood by Keba Armand Konte (reception Fri/8, 8pm). Aug 8-Sept 8.

ONGOING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Alumni and graduate student show (reception Thurs/7, 5:30-7:30pm). Through Aug 27. 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Group show of student artwork (reception Thurs/7, 5:30-7:30pm). Through Aug 28. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Group photography show (reception Thurs/7, 5:30-7:30pm). Aug 6-28.
Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am-10pm. "One of These Does Not Belong," group show of Creativity Explored artists. Through Aug 24.
African American Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4400. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "Spirituality Photo Project," works by the 16 members of Black Brothers Esteem. Through Thurs/7. Also at the library's James C. Hormel Gay and Lesbian Center.
Big Umbrella Studios 906 1/2 Divisadero; 359-9211. Daily, 2-8pm. Group show by the gallery's 20 members, featuring paintings by Kat Horn. Through Tues/12.
DesignGuild SF Gallery 427 Bryant; 777-0920. Wed-Sat, noon-6pm. "Americana," group photography show. Through Fri/8.
Galería de la Raza 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. "Narrating Identity, (Dis)locating Bodies," works by Monica Enriquez-Enriquez, Sonali Gulati, Vanessa Huang, Ines Morales, Susana Quiroz, and Rebeka Rodriguez. Through Fri/8.
Gallery 94124 3900B Third St; 240-2202. Wed-Sat, noon-7pm; Sun, 1-5pm. "Sixth Annual Altered Barbie Exhibition," group show of works using recycled Barbie and Ken dolls (reception Fri/8, 5-9pm). Through Aug 17.
Gallery 1988 1173 Sutter; 409-1376. Tues-Sat, noon-7pm. "Strangely Mannered," new paintings by Travis Louie, Brandt Peters, Scott Scheidly, and Joe Vaux. Through Sat/9.
Hamburger Eyes Photo Epicenter 26 Lilac; 550-0701. Mon-Fri, 10am-8pm. "The Low Road," photographs by Ted Pushinsky. Through Thurs/7.
Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Better Days Ahead," paintings by Michael Shankman (reception Thurs/7, 6-8pm). Through Aug 31.
Hang Art Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm; and by appt. "White Van Professionals," group show (reception Thurs/7, 6-8pm). Through Aug 31.
Harrington Arts 870 Market, suite 1049; 981-9277. Call for hours. "I Feel Fine," new works by Eric Baskauskas. Through Fri/8.
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Summer Reading," group show of works inspired by literature. Through Sat/9.
Iceberger Gallery 3150 18th St, no. 109; 225-8392. Call for hours. "Demikhov's Hands of Glory," sculptures by Jen Merrill. Through Sun/10.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. "The Elliptical Good-Kind," works by Michelle Blade; works by Maria Antelman and Tamar Halpern. Through Fri/8.
James C. Hormel Gay and Lesbian Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4400. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "Spirituality Photo Project," works by the 16 members of Black Brothers Esteem. Through Thurs/7. Also at the library's African American Center.
Jancar Jones Gallery 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. "Faux Modernist Posters of Four Letter L Word Nouns," paintings by Chris Lux. Through Sat/9.
Luggage Store Gallery 1007 Market; 255-5971. Wed-Sat, noon-5pm; and by appt. "Tela Araña Tela," paintings by Ana Teresa Fernández. Through Sat/9.
Mark Wolfe Contemporary Art 49 Geary, suite 200; 369-9404. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "Summer Group Exhibition," works by gallery artists (reception Thurs/7, 5:30-7:30pm). Through Aug 30.
Meyerovich Gallery 251 Post, fourth floor; 421-7171. Mon-Fri, 10am-6:30pm; Sat, 10:30am-5:30pm. "Matt Phillips: Undiscovered Monographs--In Celebration of the Artist's 80th Birthday." Through Tues/12.
Monadnock Bldg 685 Market, floors 3-5; 673-3080. Daily, 9am-6pm (first Thurs, 5:30-8pm). "Call to Color," color photographs by Philip Hall, Charlotte Kay, and Randy Turoff (reception Aug 20, 5:30-7:30pm). Through Oct 1.
UCSF Center for Reproductive Health 2356 Sutter, floors 3 and 7; 902-9863. "Serenity," group show. Through Oct 21.
Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. New works in metal and glass by Michelle Knox and in gouache and ink by Eukang Koh. Through Sat/9.

BAY AREA

Autobody Fine Art 1517 Park, Alameda; (510) 865-2608. Sat-Sun, noon-6pm; and by appt. "The Ship of Fools," works by Hannah Beadman, Steven Chabre, David Houston, Jan Watten, and Zhenne Wood. Through Sat/9.
California Closets 610A DuBois, San Rafael; 258-4444. Mon-Fri, 9am-6pm; Sat, 10am-5pm. "My Journey with Abstract Art," works by Marge Rector (reception Thurs/7, 6-9pm). Through Sept 27.
Compound Gallery 6604 San Pablo, Oakl; (510) 655-9019. Sat-Mon, noon-5pm. "Rooted (in the Bay Area)," works by Mikhael Banut. Through Tues/12.
Float Cotton Mill Studio, 1091 Calcot Place, unit 116, Oakl; (510) 535-1702, thefloatcenter.com. Call for hours. "AutoErotica," works by Phillip Hall, Bill Silveira, and Laurel True (reception Sat/9, 6-9pm). Through Sept 6.
Frank Bette Center for the Arts 1601 Paru, Alameda; (510) 523-6957. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Out of the Box: Pushing the Boundary of the Glass Bead," group show by the International Society of Glass Beadmakers. Through Aug 29. "Alameda en Plein Air," juried group show. Through Aug 30.
Gallery 555 555 12th St, Oakl; (510) 238-6836. Mon-Fri, 7am-6pm (third Thurs, 7am-8pm). Works by Lorene Anderson and Ellen Babcock. Through Fri/8.
Joyce Gordon Photography Gallery 406 14th St, Oakl; (510) 465-8928. Wed-Fri, 11am-7pm; Sat, 11am-6pm; Sun, noon-6pm. "Glimpses in Time," juried photography show. Through Aug 30.
Oakopolis Creativity Center 447 25th St, Oakl; www.oakopolis.org. Sat 2-5pm; first Friday of the month, 7-10pm; and by appt. "Waste Not," sculptures by Deborah Yaffe. Through Sat/9.
Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10:30am-2:30pm. "Dreams in Metaphor," black-and-white photographs by Moja Ma'at (reception Sat/9, 6-8pm). Through Aug 30.
Rock Paper Scissors Gallery 2278 Telegraph, Oakl; (510) 238-9171. Tues-Sun, noon-7pm. "Cityscapes," group photography show. Through Aug 22.
Wiegand Gallery Notre Dame de Namur University, 1500 Ralston, Belmont; (650) 508-3595. Tues-Sat, noon-4pm. "Then and Now," works by graduate students in the Art Therapy program. Through Fri/8. SFBG

Edie



PHOTO OF EDIE COURTESY OF RRAZZ ENTERTAINMENT

PREVIEW There ought to be a name for the ecstatic genre of drag where the drag queen whirls and twirls more than she lipsynchs, points, or occasionally stalks across the stage. I'm thinking of when the svelte Varla Jean Merman swings from the rafters or any number of Southern man-belles ringading-ding a song home in a whirlwind of wig-tossing backflips. Acrotranny? Choreodrag? Whatever it is, the fabulously kinetic Edie has made it her own. She's not only the aerobiqueen It Girl — she's That Girl with a puffed-out Marlo Thomas 'do, ass-high spangled shifts that showcase extraordinary legs in blurry strut-kick action, and a forest-fire smile that says "No!" but means "Yes?" Edie's style can best be described as showgirl cocktail hour, a wry martini with a fruity umbrella that blends Audrey Hepburn cigarette-holder chic, frantic backup dancer shimmy, and occasional bursts of Cyd Charisse and Doris Day. (Yes, she sings.) After her act's several breathless climaxes, you're never sure whether to offer her an Eames chair or a Twister mat. It all comes on with a slightly demented edge: Mama misses her barbiturates. Edie's Internet Boom–era run of performances at Mecca are now legendary — she was the perfect drag avatar of those status-drunk, screwy ultralounge times. After a successful stint with Cirque Du Soleil's sensuous *Zumanity* in Las Vegas, she's popping back into town to blow our Web 2.0 fedoras off. Grab your gimlets.

(Marke B.)

EDIE Rrazz Room, Hotel Nikko, 222 Mason, San Francisco. Fri/8, 10:30pm. $25. (415) 394-1189, www.therrazzroom.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, visit sfbg.com.

THEATER

OPENING

Bad Habits Theatre Rhinoceros, 2926 16th St.; www.tixbayarea.com. $20-25. Previews Wed/6-Thurs/7, 8pm. Opens Fri/8, 8pm. Runs Wed-Sat, 8pm. Through Aug 30. Square MaMa revives Terrence McNally's medical farce with a third, playwright-approved script.

The Ballad of Edgar Cayce (A Bluegrass Operetta) Traveling Jewish Theatre, 470 Florida; 831-1943, www.constructioncrewtheater.com. $15-20. Opens Fri/8, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Aug 30. Acclaimed local playwright Gary Aylesworth presents his latest project, a profile of the extraordinary life of Cayce, a real-life American prophet who helped presidents, inventors, and Hollywood stars see the future.

Emo! The Musical! Boxcar Playhouse, 505 Natoma; www.beardsbeardsbeards.com. $15-30 sliding scale. Opens Thurs/7, 8pm. Runs Thurs-Sat, 8pm. Through Aug 30. Troubled teen misfits social climb and try to save the planet from collision with an asteroid in a musical satire.

Pride and Succubus New Langton Arts, 1246 Folsom; 289-6766, www.thunderbirdtheatre.com. $17-25 sliding scale. Opens Thurs/7, 8pm. Runs Thurs-Mon, 8pm. Through Sept 23. Jane Austen meets Anne Rice in a vampiric version of *Pride and Prejudice* put on by Thunderbird Theatre Company.

Subrosa: Subliminal Joys ... The Ego Outted! Mama Calizo's Voice Factory, 1519 Mission; burningmonkcollective@yahoo.com, www.brownpapertickets.com. $15-20. Opens Thurs/7, 8pm. Runs Thurs-Sat, 8pm; Sun, 1pm. Through Aug 17. New queer theater company Burning Monk Collective take a look at gay identity with this work in progress.

This Is the Thing Shotwell Studios, 3252A 19th St.; 508-1808. $10-20 sliding scale. Opens Thurs/7, 8pm. Runs Thurs-Sat, 8pm (also Sat, 10pm). Through Aug 16. In his solo show, local writer and performer Kirk Read explains how he diverged from his path toward becoming an Evangelical preacher to that of a sex worker with a psychedelic spirituality.

2boys.tv New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $22-34 ($40 for opening night). Previews Wed/6-Fri/8, 8pm. Opens Sat/9, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Aug 31. The Montreal duo Stephen Lawson and Aaron Pollard bring their cabaret act featuring burlesque, opera and show tunes, video and old film, and more to town.

BAY AREA

Little Shop of Horrors Willow Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. $30-40. Opens Fri/15, 8pm. Runs Wed-Thurs, 7:30pm (also Wed, 3:30pm); Thurs-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through Sept 14. Willows Theatre Company gets campy with the 1982 rock horror musical.

Midsummer Night's Dream Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.festivalopera.org. $36-100. Opens Sat/9, 8pm. Also Aug 12 and 15, 8pm. Aug 17, 2pm. Festival Opera performs Benjamin Britten's operatic version of Shakespeare's magical comedy.

Seussical Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller Road, Oakl.; (510) 531-9597, www.woodminster.com. $23-38 (free for kids). Opens Fri/8, 8pm. Runs Thurs-Sun, 8pm. Through Aug 17. Take your kids for free to the musical that brings Dr. Seuss characters to life.

Uncle Vanya California Shakespeare Theater, 100 Gateway Blvd., Orinda; (510) 548-9666, www.calshakes.org. $32 and up. Aug 6-31. Artistic director of San Jose Repertory, Timothy Near, directs Anton Chekhov's sweet and sour masterpiece.

The Wiz Malonga Arts Center Theatre, 1428 Alice, Oakl; (925) 284-9544, www.belasco.org. $10-20. Opens Thurs/7, 7:30pm. Runs Thurs, 7:30pm. Fri-Sat, 8pm (also Sat, 2pm); Sun,

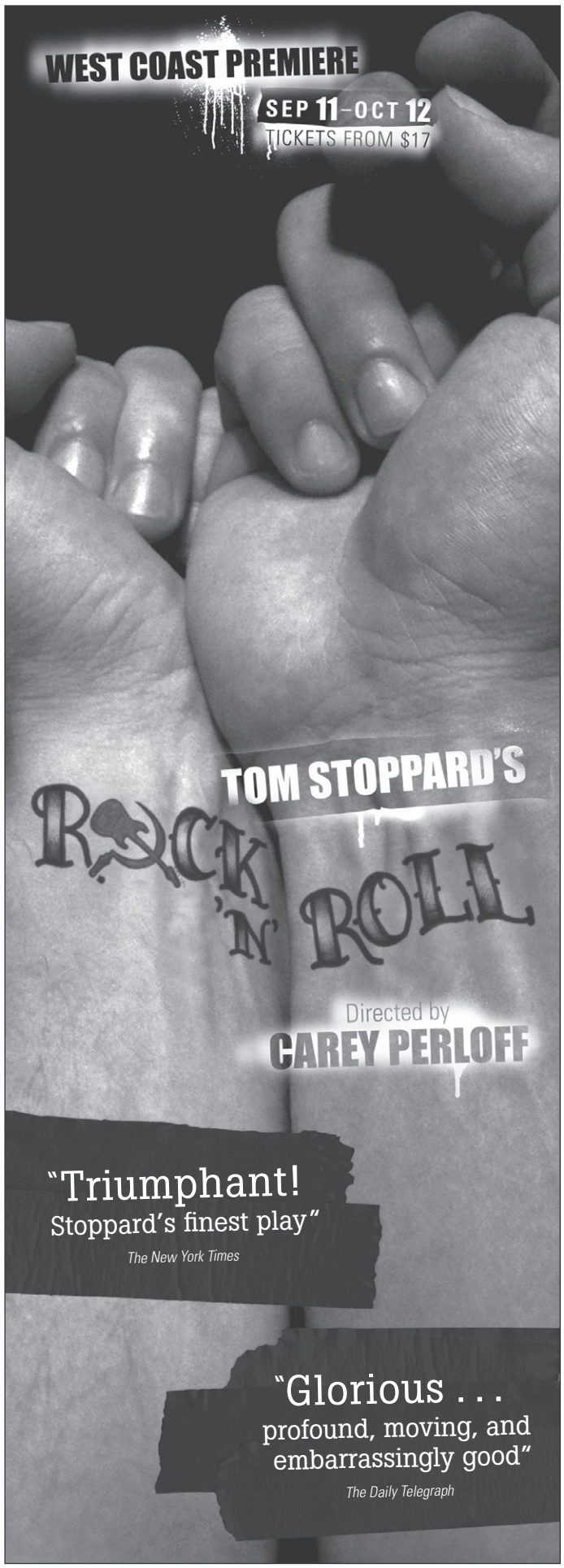
CONTINUES ON PAGE 52 ››

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OPENING

CONT››

2pm. Through Aug 22. The Belasco Theater Company puts on the funky version of the *Wizard of Oz*.

ONGOING

Avant GardARAMA! Exit on Taylor, 277 Taylor; www.theexit.org. $15-30. Thurs-Sat, 8pm. Through Aug 16. The Cutting Ball Theater's series of short experimental plays features three works by American women playwrights. The evening's intrepid testing of theatrical form (directed with a sure hand throughout by Rob Melrose) unfolds on Michael Locher's brilliantly abstracted mirror set, made more strange by Cliff Caruthers's eerily evocative video and sound installations. It's an ideal setting for the world premiere of Bay Area playwright Eugenie Chan's *Bone to Pick*, definitely the highlight here. A fresh and shrewd refiguring of the Ariadne myth, with its trip into the Minotaur's labyrinth, *Bone* features a supple, utterly gripping performance by Paige Rogers as an American waitress guarding the last slab of prime beef from ravenous GIs in some battle-ravaged diner, where war churns love and loyalty, desire, and bloodlust like so much ground flesh. Preceding it is a sharply detailed staging of Suzan-Lori Parks' *Betting on the Dust Commander*, a looping and powerfully loopy portrait of an African American couple (Felicia Benefield and David Westley Skillman). The evening begins with Gertrude Stein's *Accents in Alsace*, a formalist word-portrait of World War I just weird enough to be interesting (if not quite affecting). Stein's subject matter and approach find strong echoes in what follows, however, which speaks to the intriguing contours of the program as a whole. (Avila)

American Joe Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. Thurs-Sat, 8pm. Through Aug 15. $15-35. "How can you love me and an M16 at the same time?" It's a question too many family members of soldiers are forced to ask — a conflicted lament of shame, incomprehension, and grief often buried amid less complex strains of "Freedom isn't free" and "Give peace a chance." Bay Area native Liza Raynal offers her personal experience as a liberal middle school teacher with an eager fightin' brother, Joe (just deployed to Afghanistan in mid-July), in her funny, introspective solo performance directed by David Ford. Part cultural critique, part diary entry, Raynal gives her 80-minute take on the unanswerable — Why did Joe enlist? Why has there been war since the beginning of time? — while trying to reconcile her duty to tell her brother's stories with his insistence she refrain from portraying him or the American military as stupid (after all, they're the one's fighting for her right to freely tell those tales, he argues). From the Fort Benning drill sergeant to her hopeful mother, Raynal flows in and out of character seamlessly — ultimately taking both self-righteous lefties and gun-happy commandos to task, unafraid to poke fun at her own perspective or bare her feelings on stage through exquisitely well-written passages. Stick around for the casual post-play panel of various local pro-troop, anti-war organizations. (Kat Renz)

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

A Bowl of Rose Leaves Studio 300 Theatre, 442 Post, fifth floor; www.abowlofroseleaves.com. $19-23. Thurs-Sat, 8pm. Through Aug 30. Fred Smith's comedy looks back at modern art and artists.

Brand New Me! Connie Champagne Sings the Dusty Springfield Songbook New Conservatory Theatre Center, Theatre III, 25 Van Ness; 861-8972, www.nctcsf.org. $18-28. Fri/8-Sat/9, 8pm; Sun/10, 2pm. With accompaniment from Joe Collins, Ms. Champagne brings her trademark voice to interpret songs popularized by Springfield.

Cabaret SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. $40-50. Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. Bill English directs the musical centered on the denizens and performers of the Kit Kat Club in Weimar-era Berlin.

The Drowsy Chaperone Orpheum Theatre, 1192 Market; 512-7770, www.shnsf.com. $30-99. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Aug 17. The narrative frame of this fleet, tap-happy, broadly farcical, and smartly ironic show requires the enormous Orpheum stage to come cluttered and grimed to look like a bleak and shabby downtown studio apartment, occupied in matching order by a melancholic middle-aged musical theater buff (a winning, pitch-perfect Jonathan Crombie) who cheers himself up by playing for us an old LP of a forgotten favorite called *The Drowsy Chaperone*. Recalling this fictional lost gem from 1920s Broadway oblivion to the suddenly transformed premises of his one-room domicile, he can't resist adding his own running commentary throughout as *Chaperone* unspools in smiling facsimile of Broadway's frothiest fare, skillfully wrought and sharply executed by an excellent cast. The opening scene is just a commiserating voice in the darkness — call it the musical wilderness — hoping for a play that won't suck, something with a few good songs and some feel-good escapism, something under two hours, and, please god, no actors mingling with the audience. The fourth wall has already disappeared by then, but in every other respect *The Drowsy Chaperone* (music and lyrics by Lisa Lambert and Greg Morrison; book by Bob Martin and Don McKellar) delivers on its narrator's wish with wry, sure-footed fidelity. (Avila)

Fool for Love Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. $20-30 ($15 for previews, $35 for opening). Thurs-Sat, 8pm (also Fri-Sat, 10pm). Through Sept 6. Sam Shepard's torrid love story set the standard for many a lonely highway motel-room drama to come.

Kelly McCubbin's Golden Hour of Radio Exit Theatre, 156 Eddy; 674-3847, www.theexit.org, www.brownpapertickets.com. $15. Fri/8-Sat/9, 8pm. The creator of the Uke-y Stardust and other ukulele performances puts on a live science fiction radio show with his oddball friends.

Last Voyage of the Omega Stage Werx, 533 Sutter; 385-6296, www.knifebeatsfinger.com. $12. Fri/8, 10pm. Cell phone users on Twitter help control the show in Sean Kelly's sci-fi comedy about stranded space travelers.

Misery Eureka Theatre, 215 Jackson; www.miserytheshow.com. $25-30. Thurs-Sat, 8pm. Through Aug 16. A novelist is at the mercy of his greatest fan when she rescues him from a car crash in this Stephen King drama.

A New Brain: A Musical Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. $20-30. Wed/6-Sat/9, 8pm. The small but by now firmly established Custom Made Theatre Company tends to do well at the art of the no-budget musical. While CMTC's latest isn't quite the smart black-comic treat that last year's *Assassins* was, the company applies nearly as much spirit and care to composer-lyricist William (*The 25th Annual Putnam County Spelling Bee*) Finn's sweetly fun if decidedly unheady *A New Brain*. A modestly irreverent, mildly humorous, moderately heart-tugging, and shamelessly cute autobiographical work (with book co-authored by James Lapine), the show concerns a frustrated composer-lyricist named Gordon (Benjamin Pither) harried by a maddening deadline to complete a song for his tyrannical boss — the frog-suited "aquatic and psychotic" kid-show host Mr. Bungee (an amusingly dyspeptic Richard Wenzel). One day at lunch, Gordon pitches headlong into his pasta primavera and winds up scheduled for brain surgery. There, surrounded by loved ones like mom (Pat Christenson) and goy "I'd Rather Be Sailing" boyfriend Roger (Cameron Weston), and ever-haunted by the spongy-headed Bungee, Gordon naturally finds the meaning of life, in musical terms. With musical director Rona Siddiqui's piano accompaniment invitingly center stage, director Brian Katz and likeable cast wisely forego intermission and go for pep (further supported by Katie Kimball's lively choreography) in what is ultimately slight semicatchy existential fare. (Avila)

Oh My Godmother! Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmygodmother.com. $25-30 ($20 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through Aug 31. Eager performances, lively choreography, and some in-jokey SF humor help give Ron Lytle's 2005 "Cinderella-is-a-fella" musical comedy, set in the Castro, a reasonably smooth San Francisco landing. But the show, spotted with capable if usually underwhelming songs, is ultimately as thin as the Beach Blanket fare it probably has its eye on, without the same heft in showmanship and with a tad less finesse. Albert (an amiable Brandon Finch) is a young gay man burdened by his homophobic stepmother (Jenifer Tice) and stepsisters (Julia Etzel and Lisa Otterstetter) — cartoon females who become the principle vehicles for a small but persistent streak of misogynist humor. When "Cinderalbert" (as they mockingly call him) falls literally for the neighborhood's hot and rich young Prince (Kyle Payne), Albert turns to his male godmother (Scott Phillips) for advice. Meanwhile, Albert's attempt to escape further embarrassment by dressing in drag only makes the lovestruck Prince doubt his own sexual preference, to the horror of his parents (John Erreca and Steve Yates), a gay couple more than a little reminiscent of the Robin Williams–Nathan Lane pairing in *The Birdcage*. It all works out as it must, if not quite fast enough. (Avila)

Pandora Experiment Exit Stage Left, 156 Eddy; www.theexit.org. Fri-Sat, 8pm. Through Aug 16. For the fourth time now writer-performer Christian Cagigal again appears at the Exit for an intimate evening of theater magic — or is it magic theater? — set among the homey detritus of what seems a vaguely spooky den (pleasingly arranged and lit by Amanda Ortmayer). Music boxes, small and delicately embroidered pouches, tiny toy cars that run (or stop, anyway) on their own power, and a hauntingly poised antique porcelain doll in a rocker are a few of the more prominent fixtures in Cagigal's shop of wonders. He presents them with a genial mixture of suave assurance and giddy excitement, as if some attention-hungry, Ritalin-ready inner child were due at any moment to burst through the showman's dapper demeanor. Cagigal's feats of prestidigitation and mind reading — dastardly clever in conception and confoundingly smooth in execution — keep his audience riveted and actively engaged for two 45-minute acts. As an attempt to blend the interactive ceremonies of the traditional magic act with the full range of theatrical performance, however, *The Pandora Experiment* is an admirable trial case that never coheres. Only at the end, when we learn something of the fascinating genealogy of the performer and the intriguing items arrayed in the room, does the potential for a séancelike meld of dramatic circumstance and expert conjuring make its presence convincingly felt. (Avila)

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Red State Peacock Meadow, Golden Gate Park, JFK Drive near the Conservatory; 285-1717, www.sfmt.org. Free. Sun, 2pm. The San Francisco Mime Troupe's latest political satire musical takes place in a small town on election day.

Skittish Stage Werx, 533 Sutter; (510) 787-2706, www.skittishcompany.com. $15-20. Fri-Sat, 8pm. Through Aug 31. The Skittish Company presents an evening of six comedies for two actors.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Tenth Annual Stories High 2008 Showcase Off-Market Theater, 965 Mission; www.bindlestiffstudio.org. $10-15 sliding scale. Thurs-Sat, 8pm. Through Aug 16. Bindlestiff Studio, an arts space for emerging Filipino American performers, presents short pieces by this year's workshop participants.

Theater of the Ridiculous Revival Hypnodrome, 575 Tenth St.; 377-4202, 1-800-838-3006, www.thrillpeddlers.com. $10-69. Wed, showtimes vary; Fri-Sat, 8pm; Sun, 3 and 6pm. Through Aug 16. Stage-blood champs the Thrillpeddlers present three high-camp programs in repertory: "White-Hot and Warped" multimedia night (Wed); Charles Busch's *Theodora, She-Bitch of Byzantium* (Fri-Sat); and Charles Ludlam's *Jack and the Beanstalk* (Sun). Director Russell Blackwood's ever-game cast is uneven but has its brightest spots in the crucial places. (Avila) Read full review at www.sfbg.com.

Tea 'N Crisp SF Playhouse, 533 Sutter; 677-9596. $20-26. Sun, 2:30pm. Through Aug 31. This August, Sunday afternoons spent anywhere but SF Playhouse are tragically squandered, since it means missing tea with the inimitable Quentin Crisp — persuasively reincarnated by actor-playwright Richard Louis James, whose beguiling solo show feels less like homage than an intimate encounter with the Naked Civil Servant himself. James's shrewd deployment of Crisp's own words and manners offers more than mere imitation of the defiantly sui generis Englishman, homosexual icon, and longtime Manhattanite (although the look is perfectly far out, from the crimson dye-job to the lapel brooch to the painted nails). Distilling the Crispian worldview into a two-act monologue on the nature of "style," capped by impromptu responses to written questions from the audience, the show is really a consultation, one properly belonging neither to the salon nor the psychiatrist's office but to the timeless club of Wildean individualists whose members know to "stay right where you are, and let society form itself around you." (Avila)

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. $15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

What You Will American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $29-85. Wed/6-Thurs/7, 8pm (also Wed, 2pm); Fri-/8-Sat/9, 9pm (also Sat, 3pm). To be or not to be an actor was never really the question for Roger Rees. As the 22-year veteran of the Royal Shakespeare Company explains in his droll and captivating solo show, all the manager of the Wimbledon Theatre had to do was offer Rees four pounds a week to switch from painting scenery to strutting the boards and he never looked back. Joining the RSC a few years later in 1967, Rees spent his apprentice years toting shields and spears in silence with fellow newbie Ben Kingsley, gradually working his way up to the major roles, including Hamlet, and achieving stardom along the way in the title role of RSC's 1980 staging of Charles Dickens's *The Life and Adventures of Nicholas Nickleby*. *What you Will* is less memoir, however, than a 90-minute hodgepodge of personal anecdote, theatrical lore, irreverent bardology, and deft scene work (including a couple of apt scenes from Dickens and James Thurber, in addition to riveting passages culled from Shakespeare's great soliloquies, speeches and sonnets) — all handily designed to lure the Shakes-shy toward the down-to-earth meaning and enjoyment to be found beyond the austere bust and pedestal (stage right). (Avila)

BAY AREA

Doubt, a Parable Lucie Stern Theatre, 1305 Middlefield Rd, Mountain View; (650) 903-6000, www.theatreworks.org. $26-64. Wed/6, 7:30pm; Thurs/7-Sat/9, 8pm (also Sat, 2pm); Sun/10, 2 and 7pm. Amidst the denouement of the Catholic Church, John Patrick Shanley's 2005 drama takes a look at what happens when suspicions of priest misconduct are called into question.

The Matchmaker Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.aeof-berkeley.org. $10-12. Fri/8-Sat/9, 8pm. Actors Ensemble Berkeley take on the 1955 farce of Thornton Wilder, graduate of Berkeley High Class of 1915 and author of the Pulitzer Prize–winning play *Our Town*.

The Merry Wives of Windsor Berkeley Art Center, 1275 Walnut, Berk; (510) 276-3871, www.brownpapertickets.com. $12-17. Through Sat/9. Call for times. Subterranean Shakespeare brings Vaudevillian clown humor to Shakespeare's comedy in a production directed by Katja Rivera.

Midsummer/4 Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.centralworks.org. $14-25 sliding scale. Thurs-Sat, 8pm; Sun, 5pm. Through Aug 24. Gary Graves and the Central Works crew mount their latest collaboratively written play, an escapist comedy inspired by the Bard.

Ubu for President John Hinkel Park, Southampton near Arlington, Berk; (510) 841-6500, www.shotgunplayers.org. Free. Sat-Sun, 4pm. Additional show Sept 1, 4pm. Through Sept 14. Just in time for the election, Shotgun Players presents Josh Costello's adaptation of Alfred Jarry's *Ubu Roi*, an 1896 political satire about a greedy tyrant that incites the audience to throw rotten produce at evil.

DANCE

Nights of Bharatanatyam Garage, 975 Howard; 975howard.com, www.brownpapertickets.com. $10-20. Sat-Sun, 8pm. Nitya Venkateswaran and Deepa Subramaniam dance in the South Indian classical tradition.

San Francisco Conservatory of Dance The Regency Center, 1270 Sutter; 309-9419, www.sfconservatoryofdance.org. $15. Thurs, 7:30pm; Fri, 5:30pm; Sat, 2pm. Students from the ballet school perform a summer showcase.

SF Mecca Immersion 12 Galaxies, 2565 Mission; www.12galaxies.com. $20-25. Sat, 9pm. Movers and shakers of the San Francisco tribal belly-dance scene perform.

Zhukov Dance Theatre Yerba Buena Center for the Arts, Novellus Theater, 700 Howard; 978-2787, www.ybca.org. $21-35. Fri-Sat, 8pm. Dancer choreographer Yuri Zhukov presents two world premieres at this inaugural performance of his newly formed company.

PERFORMANCE

AfroSolo Arts Festival Yerba Buena Gardens, Mission and Third; 771-2376, www.afrosolo.org. Free. Aug 2-Oct16. See Web site for details. This year's theme of the 15th annual festival of African American arts and performance is "Resilience: My Culture, My People, Me!"

A.K.A. Players Phoenix Theatre Annex, 414 Mason, suite 406; akaplayers.see360studios.com. $15. Fri-Sun, 8pm. The new theater group put on three one acts by the master of bad behavior, Neil LaBute.

Monday Night Marsh Marsh, 1062 Valencia; 826-5750, www.themarsh.org. $7. Mon-Tues, 7:30pm. Local soloists perform their short works in progress.

Edie Razz Room, Hotel Nikko, 222 Mason; 394-1189, www.therazzroom.com. $25. Fri, 10:30pm. See Picks box.

Funny but Mean Exit Theatre, 156 Eddy; 682-4377. $10. Mon, 8pm. Through Aug 18. The sardonic sketch-comedy troupe foresee the end is nigh in *Armageddon*.

Good Person of Szechuan Dolores Park, Guerrero and 18th St; (510) 420-0813, www.womanswill.org. Sat-Sun, 1pm. (Also Aug 15-16, Yerba Buena Children's Garden, Howard and Fourth St.) All-female outdoor theater group Women's Will performs an adapted and updated version of Bertolt Brecht's epic theatre musical.

Bill Maher Davies Symphony Hall, 201 Van Ness; 421-8497. $39.50-65.50. Fri, 8pm. The host of the defunct Comedy Central show *Politically Incorrect* stirs up controversy with his usual mix of political and cultural humor.

Mia Paschal Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org, www.brownpapertickets.com. $8-12 sliding scale. Wed, 7:30pm. In her solo show, *Along the Path of Larks and Swallows*, Paschal explores the guesswork of relationships.

RubberMatchSeriez Shotwell Studios, 3252A 19th St.; 508-1808. $5-10. Sat-Sun, 2pm.. The local performing arts troupe presents a modern retelling of the children's classic, *Beauty and the Beast*.

Scatter My Red Underwear: The Goddess Remix Mission Cultural Center for Latino Arts, 2868 Mission; 421-1155, www.missionculturalcenter.org. $10. Fri-Sat, 8pm. Four women of color search for self in writer-performer Milta Ortiz's play.

SAFEhouse's Third Annual Summer Performance Festival Garage, 975 Howard, 975howard.com. $10-20. Wed, 8pm. Through Aug 20. Alicia Dattner, Barbara Michaels, and Katie Rubin perform their solo works.

3 Blonde Moms ... See How They Run Clubhouse, 414 Mason; 921-2051, www.clubhousecomedy.com. $20. Fri-Sat, 7pm. Beaumont Bacon, Joanie Fagan, and Helen Keaney perform stand up.

Unscripted SF Playhouse Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. $10-15. July 31-Aug 30, 8pm. The Un-Scripted Theatre Company take a quirky journey through the world of improv comedy.

BAY AREA

Anything Goes Julia Morgan Center for the Arts, 2640 College, Berk; (510) 521-6250, www.stagedoorconservatory.org. $15-20 sliding scale. Stage Door Conservatory Teens on Stage revives the Cole Porter classic.

Arte Poetica, The Dream Poetry Team La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. $5. Sun, 7pm. Fernando A. Torres hosts an evening of spoken word, poetry, and activism with Francisco x Alarcón, Jack Hirschman, Jose Montoya, and Nina Serrano

Bravado Ashby Stage, 1901 Ashby, Berk; www.berkeleyplayhouse.org. $15. Fri-Sat, 7:30pm (also Sat, 3pm); Sun, 1pm. Berkeley Playhouse presents a world premiere musical created by children's theater instructors Phil Gorman and Elizabeth McKoy.

Into the Woods Julia Morgan Center for the Arts, 2640 College Ave., Berk; (510) 595-5514, www.ymtcberkeley.org. $8-18. July 25-31. See Web site for details. The Youth Musical Theater Company stages a Sondheim classic. SFBG



Vintage Paper Fair

PREVIEW A friend once told me he goes on enormously spendy stationery-buying binges when freshly dumped. I only hope he's in good love-straits during the Vintage Paper Fair, or he may be overwhelmed by the sweet smell and fragile nostalgia of antique papers.

This weekend local aficionado Hal Lutsky is bringing four dozen dealers from our great paper state of California and beyond, comprising 100 tables of old greeting cards, labels, brochures, and other pulpy ephemera. There'll be crumbly photographs of now-dead people to thumb through — ever notice how in generations past, everyone looks pissed? Was bitter stoicism the fashion, or was it because they had to chop wood and get smallpox? I'm partial to stereoviews — two mounted, side-by-side photos, circa 1850-1930, shot by a special camera to give a 3-D effect when studied though a special viewer.

Most of the show, though, features old postcards, over a million faded cartes postales boasting extinct paradises and bygone nation-states. Greetings from Yugoslavia! Wish you were here in Rhodesia! Love from the passenger pigeon sanctuary!

Whether you're an oddity-seeking hipster wanting a curious trinket or a hardcore collector, this treasure trove is sure to satisfy (and possibly induce sneezing — don't forget your dainty vintage handkerchief). Free appraisals will be available as well. And when your pretty paper buy-sees are fulfilled, stroll to the neighboring botanical gardens with a postcard from a far-off land and write about the exotic, man-eating plants you've seen there. **(Kat Renz)**

VINTAGE PAPER FAIR Sat/9, 10 a.m.–6 p.m.; Sun/10, 10 a.m.–4 p.m., free. County Fair Building, Hall of Flowers, Golden Gate Park, Ninth Ave. at Lincoln, SF (415) 668-1636, www.vintagepaperfair.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

WEDNESDAY 6

"Ask a Scientist" Axis Café, 1201 Eighth St., SF; (415) 437-2947. 7pm, free. Whether you care to admit it or not, robots (pronounced "ro-butts") are taking over the world, and unless you, as a flesh-based life form, learn how to defend yourself against the inhuman scourge, you will fall under their mighty robo-tracks. This installment of the popular "Ask a Scientist" series is helmed by San Francisco State University lecturer and founder of the ROBOGames, David Calkins, who, when he's not building merciless combat bots, teaches puny humans how to destroy them. (You may have to torture him to gain his secrets, though ...)

FRIDAY 8

"The Dark Side: The Inside Story of How the War on Terror Became a War on American Ideals" First Congregational Church, 2345 Channing, Berk; (510) 848-3696. 7:30-9:30pm, $10. Don't look now, but Dick Cheney is hiding under your bed: "We'll have to work the dark side," he said to Tim Russert the day after the Sept. 11 attacks. "A lot of what needs to be done here will have to be done quietly, without any discussion, using sources and methods available to our intelligence agencies if we are going to be successful." Come hear *New Yorker* reporter Jane Meyer deconstruct Dick's Darth Vader tendencies.

SATURDAY 9

Gumball 3000 Opening Ceremony Fairmont Hotel, 950 Mason, SF; www.gumball3000.com. Noon, free. Now's your opportunity to check out rare, pricey rides like the Ferrari Enzo and Bugatti Veyron up-close and personal, as well as the celebrities and over-moneyed beautiful people who will drive them recklessly as they peel out of downtown SF and head toward balmy San Diego, before crating everything up for a tear through North Korea — where the cars' collective price most likely totals more than the country's GDP — and China.

"War on Wheels" Herbst Pavilion, Fort Mason, Marina at Buchanan, SF; www.bayareaderbygirls.com. 8pm, $17. Call me pervy, or maybe I just have "unusual aesthetics," but there's really nothing hotter than the well-bruised, fishnet-clad, tattooed legs of a derby girl, specifically a Bay Area Derby Girl. If, like me, you get off on violence on wheels, this event is for you.

BAY AREA

"Looking Back, Looking Forward: Toward a Nuclear Free Future" Livermore Labs, corner of Vasco and Patterson, Livermore. 10:30am-1pm, free. On this 63rd anniversary of the bombing of Nagasaki, listen to Reverend Nobuaki Hanaoka, a survivor of that blast, talk about the horrors of nuclear war and the dangers of nuclear power, in front of the very lab that's designing a new nuke — the "Reliable Replacement Warhead," or RRW.

TUESDAY 12

Tomato Tasting Berkeley Farmers' Market, Derby at MLK, Jr. Way, Berk; (510) 548-3333. 2-7pm, free. Cherokee Purple, Black Prince, Sweet Gold, Early Girl, Royal Flush, Golden Jubilee, Sweet Millions, Evergreen ... are these the names of hip-hop MCs? Varieties of weed? Porn stars? Nope, they're tomatoes, and they'll be available for tasting, along with other varieties at the Berkeley Farmers' Market, which is always a good, organic time. **SFBG**

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food + drink

THE BLENDER

(1) Two-pound Maine lobsters and Geary's Summer Ale
(2) Miss Ollie's fried chicken and spicy crab, Front Porch
(3) Coq au vin, L'Ardoise
(4) 2006 Gnarly Head merlot
(5) Rustica pizzetta, Café Mediterraneo Gourmet Pizza



Burma Superstar's upmarket sibling, B Star, delights diners with Asian-style comfort foods like salmon veggie pot pie (pictured).
GUARDIAN PHOTO BY RORY McNAMARA

Being there

By Paul Reidinger
› paulr@sfbg.com

If you run a successful restaurant on Clement Street, apparently you face a terrible temptation to open another restaurant on Clement Street — across the road, perhaps, or on the next block. And the new place should appeal to a different socioeconomic stratum. For grand Clémentine, this formula resulted in the opening, about four years ago, of Bistro Clement, an earthier and less formal sibling that trafficked in traditional French bistro dishes.

Now the Burma Superstar people, just a block or so to the west of Clémentine, have borrowed a page from the Clémentine script and, in early May, opened their own companion venture, B Star. In a small, or not-so-small, irony, B Star occupies the space held by Bistro Clement before it went under. If that is a bad omen, let's consider some favorable ones: unlike Bistro Clement, B Star represents an upmarket, not downmarket, move. (Burma Superstar's lofty reputation has to do with its food, not its ambience.) Also, the menu is, of course, Burmese (-ish), and the new place is on the same side of the street as the parent restaurant.

If you're on foot, in fact, you're not likely to miss B Star. It's the mid-block spot with would-be patrons idling and swirling on the sidewalk and in the doorway. Yes, the crowds have already descended, apparently drawn by alluring whiffs of upmarketry and innovative Asian cooking. That formula has been working at nearby Namu, and now it works at B Star, though the two are hardly interchangeable. While Namu is of the night, B Star has the look of day: knotted pine floors, creamy yellow walls, globes of soft light dangling from the ceiling, and a fair amount of lush greenery. If Namu is an ersatz nightclub, then B Star has a certain gazebo quality, even in the evening.

The menu card adverts to "simple and wholesome Asian-style comfort foods." Never have so few syllables signaled so much to so many; they make me think of meatloaf tataki. B Star doesn't offer that (does anyone?), but the kitchen does turn out dishes all along the innovation spectrum, from a fabulous, if traditional, platha ($4.50) — a disc of pastry-like flatbread, cut into quarters and presented with an irresistible curry sauce for dipping — to a heart-shaped potpie ($14) filled with Thai-style salmon, carrots, red peppers, zucchini, and snap peas awash in a green curry coconut milk sauce that doesn't lack for chile punch.

Most of the dishes strike a reasonable balance between familiarity and wildness. Care is taken with platings and other small touches, and the ensemble of crockery, rich in eccentric shapes, has a museum-of-modern-art feel that subtly elevates the food it carries. Also, the kitchen is keenly attentive to the matter of texture and to the value of crunchiness, in particular. We detected a definite crispness in a vegetarian samusa soup (a $7 bowl was plenty for two), whose delights included cabbage, lentils, potatoes — worthies all, though soft — and *falafel*. I love falafel but had never before enjoyed it in any other form than wrapped in a pita or lavash. Here it resulted in a soup that went crunch, and we only wished that the murky, curry-scented, slightly metallic broth had been a little less harsh.

"It's missing something," my companion said. Salt? Salting helped but did not cure. Something freshening or fruity, maybe?

Additional crunch turned up in kau soi ($11), a large, shallow bowl filled with noodles, bean sprouts, pickled mustard greens, and ground chicken, each in its place, which made the bowl look like a 3-D map of some ethnically fractured island. It fell to the diner to mix and mingle (as with the Korean beef salad known as bi bim bop), and one of the first things this diner noticed was that the chicken — more shredded than ground, I thought — was wonderfully crispy, in contrast to the soft-focus players. If any dish at B Star manages a rustic sophistication, it's this one.

Since the menu offered no meatloaf tataki, we settled for a spicy-tuna version ($8.50). The fish had been crusted with crushed peppercorns *au poivre*-style, seared, cut into slices, and served with a gingery mush dotted with bits of jalapeño pepper and flecks of cilantro. It was also quite chilly, which suggested pre-preparation but also brought a cold-flash counterpoint to a parade of dishes that ranged from warm to scorching.

A nicely balanced dish, in this respect, was the duck lettuce cups ($8). The lettuce consisted of long spears, crisp and cool as an early spring in morning; they were on hand here so we could scoop up the duck, a pile of cooling but still warm shredded meat (like the pork in mu shu pork) perfumed with five-spice powder and laced with a mince of red bell pepper, carrots, celery, and scallions. Our only complaint was that the lettuce spears were not particularly useful as scoops; the regular lettuce cups (of broader and more pliant butter-leaf lettuce) would have been better.

Just as it must be hard to be the child of a famous or accomplished parent, so it must be difficult to be the offspring of a restaurant that uses "superstar" for part of its name. Expectations are bound to be stoked. "Star" is at least more modest than "superstar," particularly when it's denoted by a symbol rather than spelled out as a word. And B Star does have glints of something special: the best dishes are memorable, the look is appealing, and the staff is as young and energetic as the crowd. A *B* is good, but give us an *A*! SFBG

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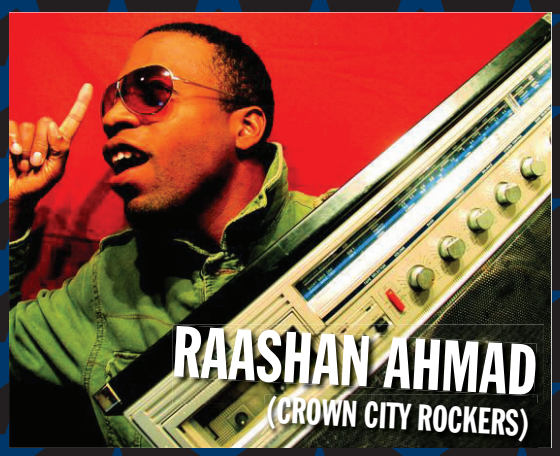
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Under the skin

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS To be honest (which is one of my two favorite ways to be) ... I never very much liked ratatouille, or rat-a-tat-tat-ouille, as I have sometimes called it, to be difficult. Nothing against eggplant. It's just that there are, at any given time, 9,999 other things I'd rather be putting in my mouth, at least one of which, at any given time, is a whole roasted chicken rubbed with black pepper and garlic, strips of bacon stuffed under the skin.

The only reason I mention ratatouille is because there's a movie that, like most movies, I never saw. Called *Ratatouille.* But I don't much go for ratatouille, so why would I want it in italics, with a capital R?

Plus I am the least movied person alive. That's why I so seldom know what anyone's talking about. I do see movies, occasionally, but only as a vehicle for popcorn. Home or away, I pop my own. Not that I can't afford movie theater popcorn; I just like mine better. As it turns out I — famed appreciator of Two-Buck Chuck and Dollar-a-Thing Chinese fast food — am a popcorn snob.

I get my kernels at Rainbow Grocery, so we're talking organic, free-range, home-schooled, non-HMO, white corn popcorn. And, in one of those cool turnabouts that makes life soupy and worth living, it's *cheaper* than Orville fucking Redenbacher *and* Jolly goddamn Time. Oh, and every kernel pops — for real, Orville. I can prove this in a court of law. I know how much oil to use, so the salt sticks too. No butter. Just salt.

People are always almost beating me up in bars. And not for the normal reasons, either. Most recently it was a matter of my not having seen *Ratatouille*, the movie. I forget who it was, but it wasn't the one person in the world who'd have "probable cause" for beating me up in bars for not seeing *Ratatouille* — the badass biker babe I know who actually worked on that film.

Whoever it was, they were berating, abusing, and downright poking me over never having seen *Ratatouille.* I didn't dream this. I know it wasn't a dream or else it *would have been* the badass biker babe.

Now, I know what you're thinking. You're thinking: *no butter*? Did you just say no butter on your popcorn? You, Chicken Farmer? Butterer of everything, singer of songs about butter, and placer of bacon under chicken skin? No butter on your popcorn?

Well, first let me say that it was Crawdad's idea to put bacon under the chicken skin. I was 100 percent behind the idea, yes. But ultimately I was, like so many ruiners of life and meals before me, "only following orders." It was her kitchen.

We both knew that the bacon stuffed under the skin and into the cavity would never get crisp, nor exactly palatable to most palates, save mine and maybe the dog's. But I figured, well, we could always put more strips of bacon on the outside of the bird. To eat! The bacon-inside idea, I imagined, would lasso all sorts of *holy cows* at the dinner table. It would melt into the meat, and leave an extra layer of pretty pure fat under the skin, essentially turning chicken into duck, and consequently turning us, me and Crawdad, into Nobel lariats.

There's a word for this. It's either hubris, dumbass, or *joie de vivre* ... depending where you come from and what kind of mood you're in.

Speaking of Frenchness, I borrowed *Ratatouille* from Crawdad that night — something to watch with my bedtime popcorn when I got home.

Got home, popped my corn, salt, no butter, opened the box ...

No disc. No *Ratatouille.* Still going to get beat up in bars, etc. Except: the following night, last night, at Yo-Yo's, cat-sitting, out of pure boredom, I swear, I touched the "open" button on her DVD player. I'd already scanned her shelves, nothing I wanted to see. And you're not going to believe this, because Yo-Yo and Crawdad haven't seen each other in years.... In fact, I'm not even going to tell you.

My new favorite restaurant is Cactus Taqueria. There's one in Oakland and one in north Berkeley. That's the one I like, because that's where I lunched with a one-year-old after a grueling five-minute birthday shop for another one-year-old. Best thing about nannying: you always have someone with you to help finish a burrito. And if it's Clara de la Cooter, she'll finish all your hot sauce too. We were googy over the carnitas. **SFBG**

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film



Dreamachine believers: William S. Burroughs (left) with best friend and artist Brion Gysin (center), and Sonic Youth's Lee Ranaldo (far right).
PHOTO BY NIK SHEEHAN

The Gysin file

FlicKeR looks through the dreamachine in search of Brion Gysin

By Johnny Ray Huston
› johnny@sfbg.com

I associate the dreamachine with Christmas. The first and only time I've directly encountered a version of the device was a holiday five or six years ago. My friend Julien used a turntable to set up a homemade dreamachine in a corner room of his family's cabin. I took a turn sitting with my eyes closed in front of its stroboscopic play of light and darkness. I didn't have an epileptic fit; nor did I go into a hypnagogic state. It wasn't a drugless high, but it was a mind's eye stimulus. I'd try the dreamachine again.

"I don't think [the dreamachine] really works unless you've smoked a pipe of hash," Kenneth Anger declares during *FlicKeR*, Nik Sheehan's documentary about the device and its chief creator, the writer, painter, and mystic Brion Gysin. "I think it's too dangerous if you've taken acid," he adds. You get the feeling Anger is speaking from experience, even if he doesn't face a dreamachine in front of Sheehan's camera. Such a meeting isn't necessary, because *FlicKeR*'s first 15 minutes serves up a *Who's Who* of dreamachine enthusiasts in action: Marianne Faithfull, Sonic Youth's Lee Ranaldo, and Genesis P. Orridge of Psychic TV are among those Sheehan captures sitting and staring — with eyes closed — before the contraption's oscillating light.

The dreamachine makes for potent visual imagery, but distilling or truly conveying its effect is a tougher task for a filmmaker, even if Sheehan's camera briefly stares directly into one (and later, incorporates Tony Conrad's 1965 film *The Flicker*, a potent projector-based dreamachine corollary). For Sheehan, the mechanism provides a kinetic introduction to or threshold into, a portrait of the late Gysin. Though Gysin — who invented the Cut-Up literary methods popularized by best friend William S. Burroughs — is a shadowy figure to hang a feature-length film portrait on, *FlicKeR*'s hopping, skipping, and jumping approach to his life at least energizes his enigma.

In Victor Bockris' 1981 interview collection *With William S. Burroughs: A Report From the Bunker* (Seaver), Burroughs — who also says, typically, "[Gysin] taught me everything I know about painting" — relates Gysin's description of a milk bar just after a terrorist blast: "People were lying around with their legs cut off, spattered with maraschino cherries, passion fruit, ice cream, brains, pieces of mirror and blood." Without a living subject, Sheehan must turn to various vivid Gysin acquaintances — mirror man Ira Cohen and a spry John Giorno, for example — to bring across similar illustrations of anarchic spirit. In the process, offhand observations come to mind: Genesis P. Orridge has transformed herself into a sisterly peer of rad auntie Faithfull (who praises Gysin's warmth in her autobiography, where she's largely disdainful of all men), for one. It's easy to lose sight of Gysin amid such colorful characters, but *FlicKeR* is steadfast in its belief that Gysin is influential; a variety of academics use Gysin as a gateway to discussions of everything from the changing nature of terrorism to iPods.

He may not be the center of 20th-century history, but Gysin's influence on the present is undeniable. This is partly due to another wave of '60s resurgence. *FlicKeR* kicks off "Stoned Apocalypse," a Joel Shepard–curated Yerba Buena Center for the Arts series that includes a program devoted to the legendary light shows that overtook late-'60s music concerts. While most people associate such light shows with rock music, the new collection, *The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde* (University of California Press, 322 pages, $27.50), explores its links to avant-garde cinema and music in the Bay Area.

The dreamachine-like notion and practice of live cinema is building momentum in recent years, thanks to practitioners such as Bruce Fletcher, a new surge of interest in Conrad, and a 2007 San Francisco Cinematheque series that inspired an anthology of writing on the subject. Last year at the San Francisco Museum of Modern Art, Anthony McCall's installation *You and I, Horizontal* filtered Conrad's and Gysin's ideas about pure light into a communal rather than individual experience so potent it was akin to near-death or first-moments-of-life. That which flickers still illuminates, and it may soon turn into a piercing beam of light. SFBG

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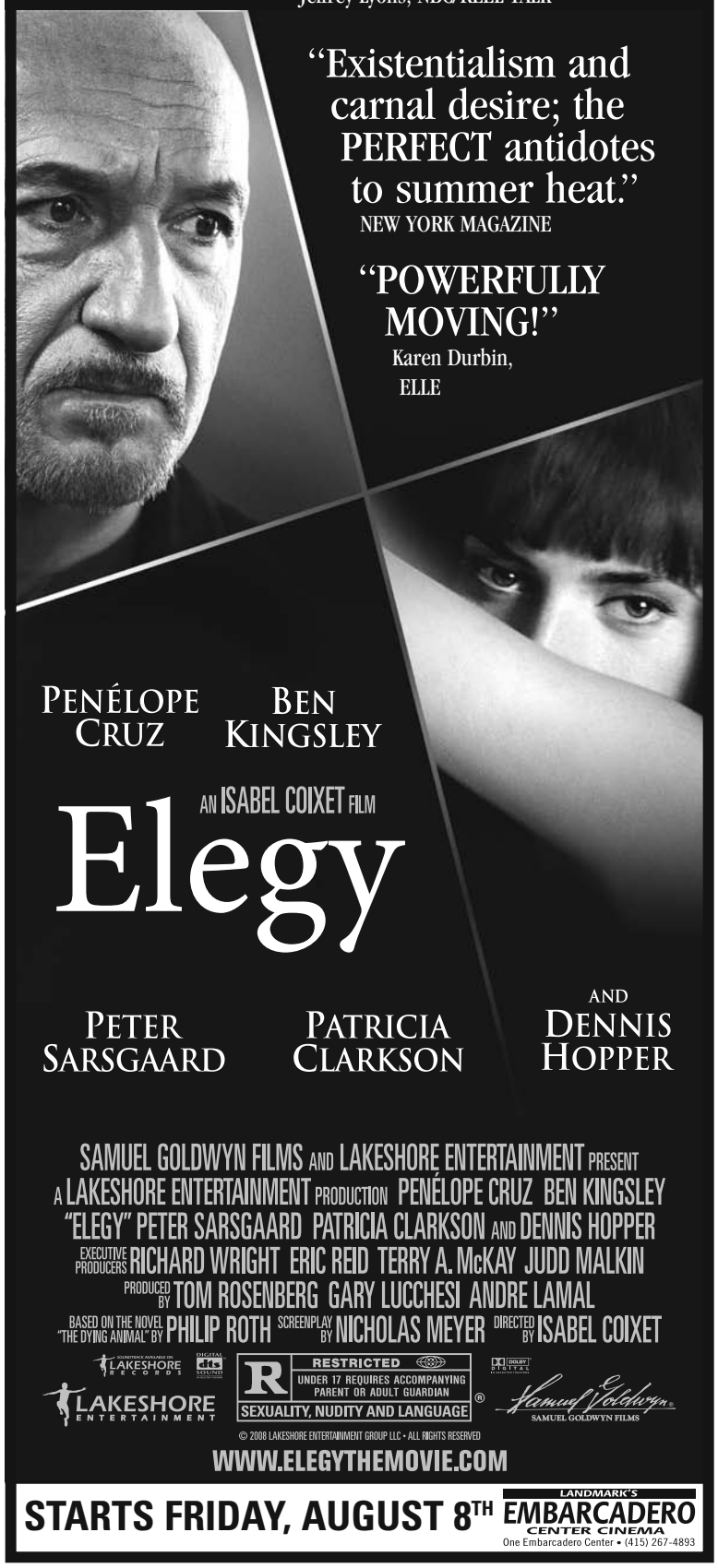
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Bottle Shock

REVIEW The year is 1976, the American Bicentennial, and snooty British wine seller Steven Spurrier (Alan Rickman) decides to organize a blind taste test, pitting French wine against the then-fledgling California wine. While in Napa he meets Jim Barrett (Bill Pullman), a perfectionist, and his long-haired surf bum son Bo (Chris Pine). Impressed by Barrett's Château Montelena chardonnay, Spurrier hopes to include it in the competition. It isn't too difficult to see where all of this is headed, not only because the outcome of the 1976 blind taste test is obvious every time we drink wine produced in the Napa Valley, but also because *Bottle Shock* isn't exactly blazing any new territory. The characters are all familiar: an earnest father, his slacker son, and a budding Mexican vintner ready to get out from under the thumb of his white boss. The subplots are equally familiar: a strained father-son relationship and a love triangle. Nevertheless, there is something warm and charming about *Bottle Shock*. It's one of those based-on-a-true-story, America-as-underdog movies that are as predictable as they are hard to resist. **(Amber Humphrey)**

BOTTLE SHOCK opens Wed/6 in Bay Area theaters.



Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 66. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see sfbg.com.

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The 28th San Francisco Jewish Film Festival runs through Mon/11 at the Roda Theatre, 2025 Addison, Berk; CineArts @ Palo Alto Square, 3000 El Camino Real, Bldg Six, Palo Alto; and the Smith Rafael Film Center, 1118 Fourth St, San Rafael. Tickets (most shows $12) and additional information are available at www.sfjff.org. All times pm unless otherwise noted.

WED/6

Roda *The Old Stores* with *"Alice and I"* and *"Interschriber"* 2:30. *Miss Universe 1919 – Lisl Goldarbeiter, A Queen in Wein* 4:30. *Perlasca, an Italian Hero* 6:15. *Stalags: Holocaust and Pornography in Israel* and *It Kinda Scares Me* 9:30.
CineArts *Operation Mural Casablanca 1961* and *Baghdad Twist* 2. *Out of Focus* and *Dancing Alfonso* 4. *Arab Labor* (episodes 1, 4, and 5) 6:30. *Jerusalem is Proud to Present* 8:45.

THURS/7

Roda *The Maelstrom: A Family Chronicle* and *The Danube Exodus* 1:30. *Three Times Divorced* and *The Film Class* 4. *To See If I'm Smiling* and *Facing the Wind* 7. "Jews in Shorts" (shorts program) 9:30.
CineArts *Saved by Deportation: An Unknown Odyssey of Polish Jews* with *"Der Soldat"* 2. *In the Family* 4:15. *Max Minsky and Me* 6:45. *The Secrets* 9.

SAT/9

Roda *Description of a Struggle* and *Description of a Memory* 11:30am. *My Father's Palestinian Slave* and *Eyes Wide Open* 2:20. *In the Family* 5:45. *Strangers* 8:15. *Anvil! The Story of Anvil* 10:15.
JCC "Jews in Shorts" (shorts program) 1. *The Old Stores* with *"Alice and I"* and *"Interschriber"* 3:30. *In Treatment* 5:30. *Stalags: Holocaust and Pornography in Israel* and *It Kinda Scares Me* 8:45.
Smith Rafael *Bilin My Love* noon. *Miss Universe 1919 – Lisl Goldarbeiter, A Queen in Wein* 2. *Black Over White* and *Bridge Over the Wadi* 4. *Love Comes Lately* 6:45. *Sixty Six* 8:50.

SUN/10

JCC *Being Jewish in France* 11:30am. *Ashkenaz* and *In Search of the Bene Israel* 3:15. *My Father's Palestinian Slave* and *Eyes Wide Open* 6. *A Hebrew Lesson* 9:15.
Smith Rafael *Volevo Solo Viviere (I Only Wanted to Live)* 6. *In the Family* 2. *Stalags: Holocaust and Pornography in Israel* and *It Kinda Scares Me* 5. *Strangers* 7:30. *Stalags: Two Lives Plus One* 9:30.

MON/11

Smith Rafael *Tehilim* 2. *Emotional Arithmetic* 8:45.

OPENING

Bottle Shock See pick box. (1:48) *California, Embarcadero.*

Boy A Recently released from a juvenile prison, Jack Burridge (Andrew Garfield), now 24 years old and rehabilitated, is given the opportunity to start anew. Terry (Peter Mullan), his devoted caseworker, sets him up with a job, a home, and a new identity, and it isn't long before sweet and vulnerable Jack forms a tight bond with one of his coworkers and begins a romance with a spunky young woman. His new friends know that he's been to prison, which they are able to accept, but not what he was convicted of — those details are also withheld from the viewer. When he happens upon a newspaper article about himself with the headline, "Evil Comes of Age," accompanied by a digitally aged image that, fortunately, looks nothing like him, Jack realizes that his offense has not been forgotten and that escaping his past might be more difficult than he anticipated. Initially, it's a bit frustrating having the particulars of Jack's crime withheld for so long, but eventually it becomes clear that there is far more at stake. It isn't until Jack is shown to be sensitive and genuinely kindhearted and — thanks to Garfield's stirring performance — we grow to care for him that the details of his horrific crime are revealed. Does everyone really deserve a second chance? That is the question this restrained and thought-provoking drama grapples with. (1:40) *Lumiere, Shattuck.* (Humphrey)

Elegy Based on Philip Roth's novel *The Dying Animal* (2001) and directed by Spanish filmmaker

Isabel Coixet (2003's *My Life Without Me*), *Elegy* is a sad but tender film about growing old and falling in love. David Kepesh (Ben Kingsley) is a respectable college professor with a weakness for beautiful women whose promiscuity is put to rest after he falls head over heels for his student Consuela (Penélope Cruz). Despite being 30 years his junior, Consuela commits to Kepesh wholeheartedly, only to become disillusioned by her lover's unbearable jealousy and obsessive fear that sooner or later she's bound to leave him for someone younger. Cruz (whose acting abilities seem to have matured a lot after *Volver*) gives an amazing performance. Too bad the great deal of complexity and depth she lends to her character are somewhat compromised by *Elegy*'s unfortunate ending. (1:46) *Embarcadero.* (Komodore)

The Forsaken Land The San Francisco Film Society's "SFFS Screen" series presents this family drama — a 2005 Cannes award-winner — set amid the Sri Lankan Civil War. (1:48) *Sundance Kabuki.*

Hell Ride Quentin Tarantino produced this biker-movie throwback starring Michael Madsen. (1:23) *Bridge, Shattuck.*

The Judge and the General A product of Chile's socio-economic elite and career beneficiary of nepotistic appointments, Judge Juan Guzmán seemed a conservative choice to lead an investigation of now-late dictator Augusto Pinochet's alleged human rights violations — which rumored kidnappings and execution squads (most in the years immediately following Salvador Allende's 1973 overthrow) he admits long thinking were mere "Communist propaganda." But as Guzmán took his task in surprising earnest — traversing the country to excavate secret burial sites, interview survivors and accrue damning evidence, all while under heavy guard against loyalist assassins — he realized the "golden bubble" he'd lived in was delusional. Forensics revealed "the disappeared" included people shot before their purported "car accidents." Others were thrown from helicopters while shackled to railroad ties. One elderly couple here recounts being forced to make a *Sophie's Choice*–type decision between the lives of their activist daughter and infant grandchild. A notorious former secret police torturer blandly describes preferred genital-electroshock techniques from his private prison cell, which looks as comfy as a middle-class living room. This fine US–Chile coproduction, directed by Elizabeth Farnsworth and Patricio Lanfranco Leverton, offers an inspiring portrait of an initially reluctant but courageous crusader who refused to let his right-wing background blind him to the pursuit of justice. But the documentary is also a chilling reminder that some extremism simply can't be shamed into extinction. Even *after* Pinochet's crimes had been absolutely proven, diehard supporters at his 2006 funeral (which gave him the final "out" from any real punishment) screamed at protestors, "Communist faggots! They killed your relatives because they were losers!" Ugh. (1:22) *Roxie.* (Harvey)

Man on Wire In 1974, 25-year-old Frenchman Philippe Petit and accomplices sneaked to the roofs of the nearly-completed World Trade Center, then the world's tallest structure. There, after eluding guards and stretching a cable between the two towers, he did an early morning tightrope walk — back and forth for 45 minutes, a quarter-mile up in the sky, netless, and (of course) instantly infamous, impressing even the police summoned to yank him off the wire and into custody. Crafted by director James Marsh, he of the very different *Wisconsin Death Trip* (1999) and jet-black comedy *The King* (2005), as a non-fiction flashback heist flick — sometimes a little too self-consciously so — this documentary is absorbing, simply for recording an extraordinary, if extraordinarily foolish, deed accomplished via one man's obsessive will. That will be enough for many viewers, though some may wish Marsh and his now middle-aged but still show-offy subject weren't so intent on preserving the latter's mystery at the cost of greater character insight? Is it churlish to wonder just how this kid afforded so many preparatory transatlantic trips? Why did his girlfriend and closest pals found it "natural" to cut ties with him (or vice versa) once he'd become a celebrity? If there's a not-quite-so-inspirational side to this tale, Marsh and company have conspicuously left it on the cutting room floor. (1:34) Embarcadero, Shattuck, *Smith Rafael.* (Harvey)

Pineapple Express From the Apatow empire: a full-on stoner comedy. Thank you, movie gods. (1:52) *Grand Lake, Presidio.*

The Sisterhood of the Traveling Pants 2 Best friends Lena (Alexis Bledel), Carmen (America Ferrera), Tibby (Amber Tamblyn), and Bridget (Blake Lively) reunite briefly after a year at college, still in possession of the one-size-fits-all pair of jeans that brought them good luck and good times in the original *Traveling Pants* film. Quickly ushering them off on separate adventures, the second installment sets up another summer of magical-denim-filled FedEx packages winging their way between Turkish archaeological digs, Greek islands, college campuses, and grandmothers' houses in the Deep South. In theory, we are witnessing a season of personal growth as the quartet moves toward adulthood, struggling through various tensions and crisis points in relationships with friends, family, and fellas. But the four disjointed plotlines that result don't so much unfold as lurch forward, as if the scriptwriters had been driven to drink by their task. Life lessons are absorbed, the importance of friendship is reaffirmed, and off-brand Prince Charmings utter lines such as "Sometimes words fail" and "We are terrible at not loving each other." But little effort has been made to shape a story (let alone four) or tie one turn of events to the next, and without foreknowledge of contractual obligations, we would be hard-pressed to understand why the pants were taken out of the closet for a second go-round. (2:15) *Orinda, Presidio, Shattuck.* (Rapoport)

To the Limit With the recent tragedy on K2, the age-old question of why any sane human would voluntarily risk his or her life scaling a dangerous peak is yet again under scrutiny. German doc *To the Limit* is about hardcore rock climbers, not snowbound mountain-climbers, but its themes speak to the same human desire for fulfillment through extreme accomplishment. Brothers Thomas ("the emotional one") and Alexander ("the rational one") Huber tend barely-alluded-to jobs and families during the rare months they aren't attempting to break speed records for ascending such formidable formations as El Capitan's terrifyingly sheer "nose." The Huber brothers have plenty of determination and are clearly more than a little obsessed with their pursuits — but director Pepe Danquart is less interested in capturing glory than he is in exploring the mindsets of men who speak openly about their fears (and even have vivid nightmares about falling) and yet swing from ropes 1000 feet above the ground. The film also digs into the brothers' complex relationship, which is deeply loving and respectful but also incredibly competitive. Also of note: when the self-reflexive insights cease, *To the Limit*'s climbing footage, captured from seemingly impossible heights and angles, is often breathtaking. (1:35) *Roxie.* (Eddy)

CONTINUES ON PAGE 62 ››

THE CRITICS AGREE: "TRANSSIBERIAN" IS
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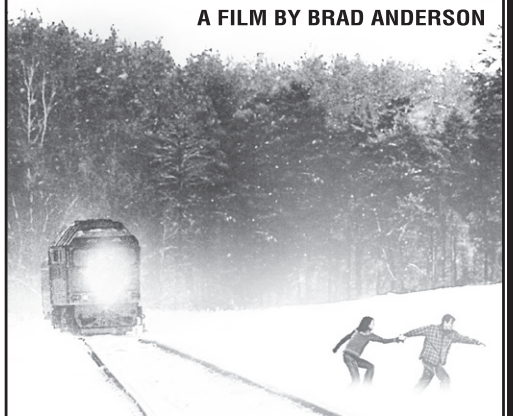
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TRANSSIBERIAN

A FILM BY BRAD ANDERSON



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Write your answers on a 3x5 index card and bring it to the **Guardian Building** (135 Mississippi at 17th St.) anytime between 11am–5pm on Monday, August 11th to exchange it for a screening pass good for two people. While supplies last.

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CONT››

ONGOING

American Teen When is a documentary so slick that it's not a documentary? You might ask yourself that while enjoying Nanette Burstein's portrait of senior year for several high schoolers in an Indiana small town. *American Teen* seems staged, and the ultraslick packaging — including animated sequences that caricature the subjects' dreams — feels like an upscale version of reality entertainment. (1:35) *California, Sundance Kabuki, SF Centre.* (Harvey)

»» **Baghead** (1:24) *Lumiere.*

»» **Before I Forget** (1:48) *Sundance Kabuki.*

»» **Brideshead Revisited** (2:13) *Albany, Embarcadero, Kabuki, Piedmont.*

»» **Bustin' Down the Door** *Endless Summer*, *Gidget*, the Beach Boys, and other entities may have made surfing something of a national craze — more as image than actual practice — by the mid-'60s, but the sport remained a somewhat insular world for years afterward. According to Jeremy Gosch's new documentary, that changed for keeps a decade later, in large part due to a group of foreigners (South Africans Shaun and Michael Tomson; Aussies Wayne "Rabbit" Bartholomew, Mark Richards, Peter Townend, and Ian Cairns) who showed up without fanfare at the traditional wave mecca of Oahu's North Shore. They quickly created their own fanfare, bringing brash homegrown styles to their "performances" both in and out of the water. In particular, the way most of the Ozzies gleefully milked press attention, made arrogant, perhaps unknowingly insensitive remarks, and pursued competitive prizes set the mold for today's highly commercialized pro surfing circuit. It also pissed the bejesus out of tough Hawaiians who saw their hubris as final-straw cultural theft — white outsiders grabbing the last/best local tradition just as they'd previously appropriated the islands themselves. Making use of much vintage wave footage as well as revealing 30-years-later interviews (plus some very good musical choices), *Bustin'* ultimately puts the usual surf-doc happy face on a testy transitional period. But as much as it gives the nod to some architects of the sport's celebrity- and endorsement-haloed current era, one senses underneath the painful end of a more idyllic past. (1:32) *Bridge.* (Harvey)

»» **The Dark Knight** (2:20) *Empire, Grand Lake, Kabuki, Marina, 1000 Van Ness, Orinda.*

»» **The Edge of Heaven** (1:56) *Sundance Kabuki.*

»» **Gonzo: The Life and Work of Hunter S. Thompson** (1:58) *Opera Plaza.*

»» **Hancock** (1:35) *1000 Van Ness, Shattuck.*

Hellboy II: The Golden Army (1:50) *1000 Van Ness, Shattuck.*

Journey to the Center of the Earth (1:33) *1000 Van Ness, SF Centre.*

Kabluey (1:26) *Opera Plaza.*

»» **The Last Mistress** (1:54) *Embarcadero, Opera Plaza, Shattuck.*

»» **Mongol** (2:04) *Oaks, Opera Plaza.*

The Mummy: Tomb of the Dragon Emperor As the tug-of-war in the title hints, there is no actual mummy in the third installment of this dumb series. This time the monster only exists as a point of reference ("I sure am reminded of that mummy!"). The guest reanimated corpse, played by Jet Li, is an evil emperor from the old, Zhang Yimou–ish China who is condemned, along with his men, to spend the millennia as a Chinese tourist trap. They will be forever encased in clay (which, in a genuinely cool element of the movie, regenerates and self-bakes whenever smashed), unless he places the fabled jewel of whatever in the whatsit — at which point they will have baby-soft skin and enslave us all. Thank God for Brendan Fraser, is all I can say. He (SPOILER!) saves us from that. It does have to be said that the architectural set pieces in the film are truly stunning, but that's true of most endeavors in history associated with human suffering. (1:44) *Four Star, Grand Lake, Marina, 1000 Van Ness, Orinda, SF Centre, Sundance Kabuki.* (Shamai)

»» **My Winnipeg** (1:20) *Opera Plaza, Smith Rafael.*

1000 Journals (1:28) *Roxie.*

»» **Roman Polanski: Wanted and Desired** (1:39) *Roxie.*

»» **Step Brothers** (1:38) *1000 Van Ness, Presidio, SF Centre.*

Swing Vote If you're anything like me, the words "Kevin" and "Costner" appearing onscreen together are enough to send you out of the theater screaming before the opening scene. But while this flick is no great exception to the Costner equals crap rule (see 1990's *Dances with Wolves*), to be fair, it's no *Waterworld* (1995) either. Instead it's a timely, silly, at its best even amusingly satirical tale — but with an edge that's too dull and a plot that drags. Costner channels his inner Homer Simpson as the hapless, lazy, none-too-bright Bud, a medicore Mr. Middle America, who becomes the center of attention when a polling error makes his single, as-yet-uncounted vote the tie-breaker in the Presidential race. The *American Idol*–meets–Fox News circus that ensues recalls Florida in 2000, pitting a dimwit Republican incumbent against a struggling idealist Democrat: both pandering, side-switching, and desperate to win. But the jabs are too gentle, the Jeffersonian democracy platitudes too flat and heavy handed. If only you could skip them and go straight to the clips of the faux campaign ads — the film's comic heart and brains. (2:00) *Oaks, 1000 Van Ness.* (Sabrina Crawford)

»» **Tell No One** (2:05) *Albany, Clay, Smith Rafael.*

The Unknown Woman (1:58) *Smith Rafael.*

»» **The Visitor** (1:58) *Embarcadero, Oaks.*

»» **The Wackness** (1:35) *Empire, Shattuck.*

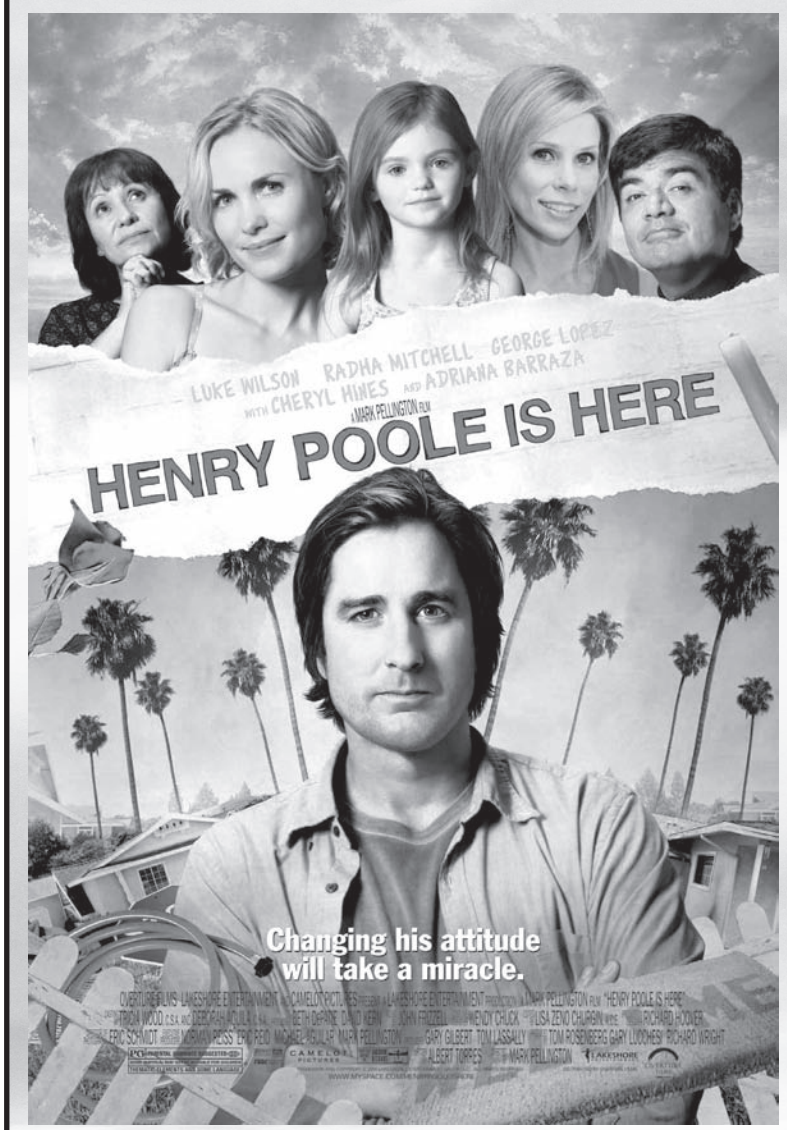
»» **WALL*E** (1:38) *Grand Lake, 1000 Van Ness, SF Centre, Shattuck, Sundance Kabuki.*

The X-Files: I Want to Believe During the height of my own personal X-Philia, I was into the whole government-conspiracy storyline — but I lived for the stand-alone episodes, particularly if monsters were involved. *The X-Files: I Want to Believe* plays like an extended one of the latter eps, but without any particularly scary moments, and with far too many scenes of Scully (Gillian Anderson) and Mulder (David Duchovny) — now a full-fledged couple, yet still calling each other by their last names — debating whether or not to believe, chiefly, the psychic abilities of a pedophile ex-priest (Billy Connolly) who seems to know an awful lot about the several missing women in his snowy small town. With the built-in accessibility of the Scully and Mulder characters, plus the benefit of several years having passed since the TV show's past-its-prime later seasons, there's no reason why director/cowriter Chris Carter should have settled for such an eh storyline. Yeah, there are some startling moments. But there are plenty that feel way too familiar, and worse, uncompelling. *The X-Files* was rad for many reasons, not the least of which was an offbeat sense of humor and wonder all but absent in this second big-screen effort. (1:44) *Grand Lake, 1000 Van Ness.* (Eddy)

»» **XXY** Alex (Inés Efron), the emotional focal point of Lucía Puenzo's *XXY*, is a moody, unpredictable 15-year-old. She's also captivating, forcefully intelligent, and unreservedly herself, even while holding the world at bay to protect a secret, even in the process of feeling her way, via impulse and reflection, toward an understanding of what, exactly, that self is. Alex was born intersex, with both male and female sexual characteristics, and raised female (perhaps based on test results and the best guesses of doctors, though this is never stated outright). Her parents, Kraken (Ricardo Darín), a marine biologist, and Suli (Valeria Bertuccelli), decided to forgo a so-called normalizing surgery for Alex: in essence, a dubious attempt to impose a firm gender identity at birth. Without ever fully conquering their own unease and fears for a beloved child, they have left her in possession of the facts and the right to make her own choices — an emotional, improvised, and at times visceral process. Puenzo's first full-length film, *XXY* is beautifully shot by cinematographer Natasha Braier and, save for a few false notes, well scripted — its silences and ambiguities and transfixing images engaging our imagination and sympathy. However, much of the credit for its successes (it has won numerous international awards, including several at Cannes in 2007 and Frameline 2008's audience award for best feature) falls to Efron's portrayal of Alex, whom we come to view with that same potent compound of emotions that she raises in those who watch over her in the film. (1:26) *Lumiere, Shattuck.* (Rapoport)

REP PICKS

»» **"SF Shorts: The San Francisco International Festival of Shorts"** An enjoyable short film is, of course, instantly gripping, but it also evokes all of the emotion and significance that bring successful feature-length films to life. Now in its third year, The San Francisco International Festival of Short Films has gathered over 50 shorts that aim to stimulate, entertain, and satisfy in less than 30 minutes, including Johnny Kelly's animated *Procrastination*, a quirky yet poetic meditation on the many ways that people dillydally, and *La Lucha*, an absorbing and candid documentary about a music teacher turned prostitute that offers a glimpse into economic hardship in Cuba. *13 ans* is a beautifully shot French short about a boy's crush on his withdrawn classmate's younger sister. All of the adolescent angst rings true and is perfectly set to the tune of Syreeta and Stevie Wonder's soulful "To Know You Is to Love You." *Red Vic.* (Humphrey) **SFBG**



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Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG



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Schedules are for Wed/6–Tues/12 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

BAY MODEL 2100 Bridgeway, Sausalito; (415) 332-3871. Tiburon Film Society presents: **Towards the Moon with Fellini** (Cappuccio, 2006), Thurs, 6.

BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. $13. "Midnight Mass": **Jawbreaker** (Stein, 1999), Sat, midnight.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-10. **The Exiles** (MacKenzie, 1961), Wed-Thurs, 6, 8, 9:45 (also Wed, 2:30, 4:15). "Midnites for Maniacs: Freaky Fantasy Films from the '80s": **•Return to Oz** (Murch, 1985), Fri, 7:30; **Beetlejuice** (Burton, 1988), Fri, 9:45; **Meet the Feebles** (Jackson, 1989), Fri, 11:59. "Analog Adventures: Pre-CGI Fantasy Films of the '80s": **•Labyrinth** (Henson, 1986), Sat, 3, 7, and **The Neverending Story** (Petersen, 1984), Sat, 1:05, 5:05, 9; **•The Dark Crystal** (Henson, 1982), Sun, 3:20, 7, and **Legend** (Scott, 1986), Sun, 1:30, 5:10, 8:55; **•Flash Gordon** (Hodges, 1980), Tues, 7, and **Heavy Metal** (Potterton, 1981), Tues, 9:10. "Big Gay Movie Night": **The Adventures of Priscilla, Queen of the Desert** (Elliott, 1994), Mon, 7:30.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **My Winnipeg** (Maddin, 2007), call for dates and times. **Tell No One** (Canet, 2007), call for dates and times. **The Unknown Woman** (Tornatore, 2007), call for dates and times. **Hats Off** (Johnstone, 2007), Fri, 7. **Man on Wire** (Marsh, 2008), Aug 8-14, call for times. San Francisco Jewish Film Festival, Sat-Mon. See film listings. **Divorce, Italian Style** (Germi, 1961), Aug 12-14, 9:15 (also Aug 12-13, 7).

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

"FILM NIGHT IN THE PARK" Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. $3-6. **What Ever Happened to Baby Jane?** (Aldrich, 1962), Fri, 8; **The Goonies** (Donner, 1985), Sat, 8. Union Square, Geary at Powell, SF; same phone, Web site, and price. **Butch Cassidy and the Sundance Kid** (Hill, 1962), Sat, 8.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **The Power of Nightmares — Part One** (Curtis, 2004) Wed, 7:30.

HYPNODROME THEATER 575 10th St, SF; www.brownpapertickets.com. $5. "White Hot 'n' Warped Wednesdays": **•The Sorcerers** (Reeves, 1967) and **Bysshe** (Baugniet, 1968), Wed, 7:30.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. $20 (includes admission to the special exhibition, "Women Impressionists"). "Cinema Supper Club: From the Golden Gate to the Silver Screen": **Harold and Maude** (Ashby, 1971), Thurs, 6.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org (reservations required as seating is limited). $10. "Cinemalit: Flights of Fancy": **The King and I** (Lang, 1933), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Hecho por México: The Films of Gabriel Figueroa": **Victims of Sin** (Fernández, 1950), Wed, 6:30; **The Fugitive** (Ford, 1947), Wed, 8:10; **The Night of the Iguana** (Huston, 1964), Sat, 8:30. "Streets of No Return: The Dark Cinema of David Goodis": **Nightfall** (Tourneur, 1957), Thurs, 6:30; **The Burglar** (Wendkos, 1957), Thurs, 8:30; **Descent into Hell** (Girod, 1986), Sun, 7. "The Long View: A Celebration of Widescreen": **Markéta Lazarová** (Vlácil, 1967), Fri, 7:30; **Gunman's Walk** (Karlson, 1958), Tues, 8:15. "Manoel de Oliveira": **Voyage to the Beginning of the World** (1997) Sat, 6:30; **Aniki Bóbó** (1942), Sun, 5. "United Artists: 90 Years": **99 River Street** (Karlson, 1953), Tues, 6:30.

PARKWAY THEATRE 1834 Park, Oakl; (510) 704-0245. $9. California Food and Justice Coalition presents: **Fear and Loathing in Las Vegas** (Gilliam, 1998), Thurs, 9:15.

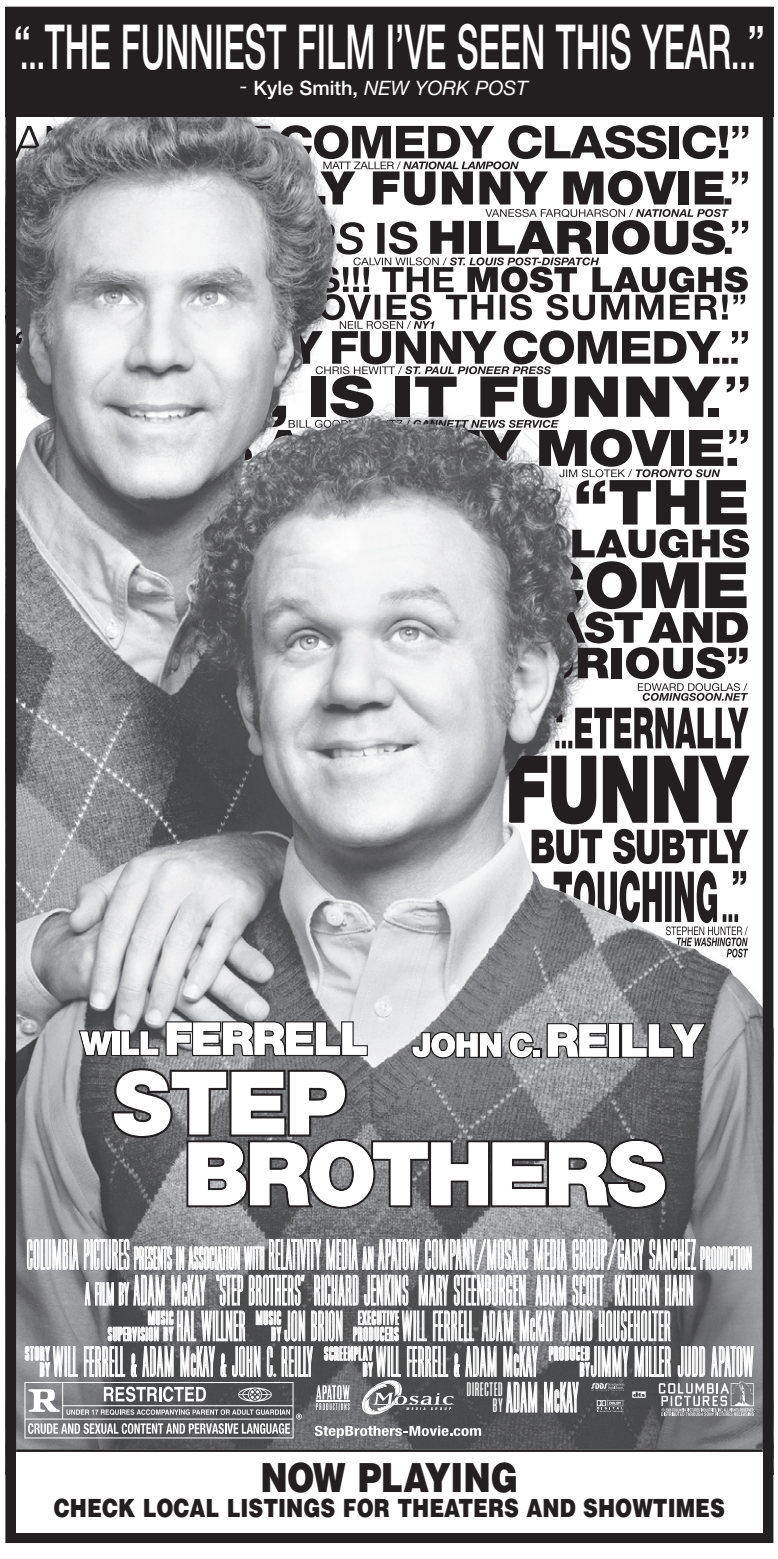
RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. "SF Shorts: The San Francisco International Festival of Shorts," Wed-Thurs, 7, 9; Fri-Sat, 7, 8:45, 10:30 (also Sat, 5:15). Tickets for this program $10; for more information, visit www.sfshorts.org. **The Fall** (Singh, 2006), Sun-Mon, 7, 9:25 (also Sun, 2, 4:25). **Young @ Heart** (Walker 2007), Aug 12-13, 7, 9:15 (also Aug 13, 2).

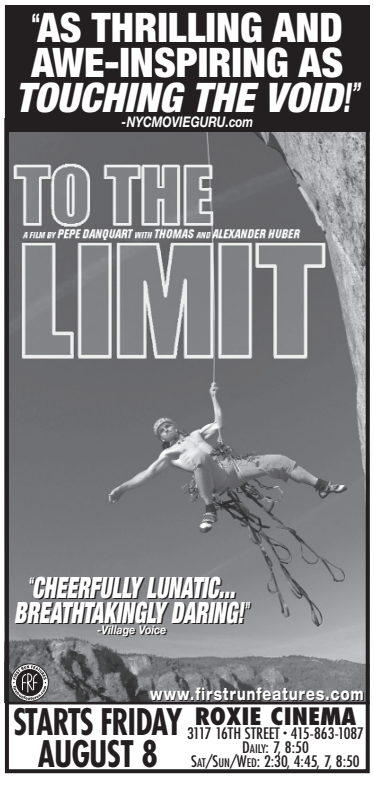
ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Encounters at the End of the World** (Herzog, 2007), Wed-Thurs, 9. **Roman Polanski: Wanted and Desired** (Zenovich, 2007), Wed-Thurs, 7. **1000 Journals** (Kreuzhage, 2007), Wed-Thurs, 7, 8:50 (also Wed, 2:30, 4:45). **To the Limit** (Danquart, 2007), Aug 8-14, 7, 8:50 (also Aug 9-10 and 13, 2:30, 4:45).

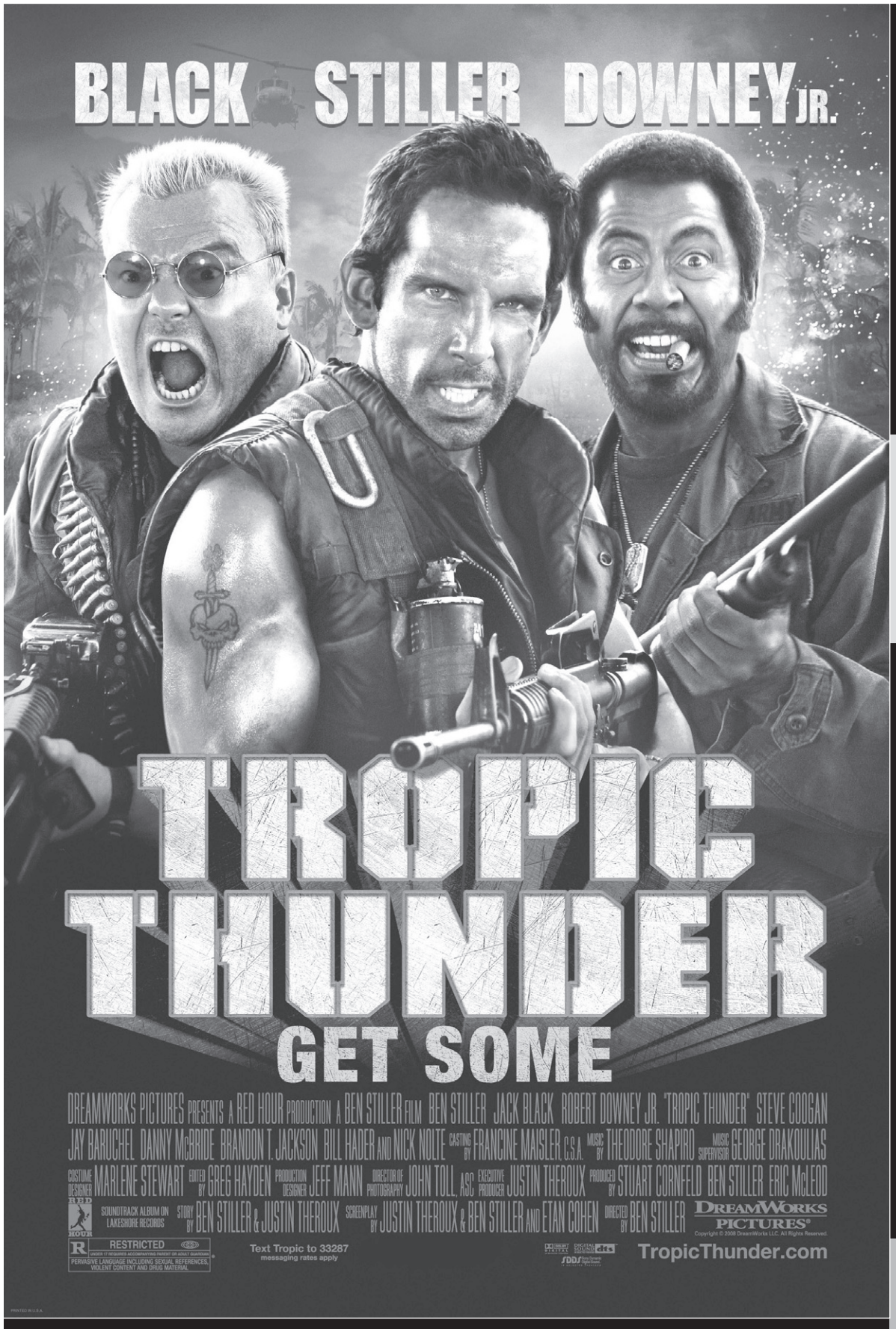
YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. "The Stoned Apocalypse": **Flicker** (Hill, 2008), Thurs, 7:30; **Ghost in the Shell II: Innocence** (Oshi, 2004), Sun, 7:30.

ZEITGEIST INTERNATIONAL FILM FESTIVAL 199 Valencia, SF; www.overcookedcinema.com. $5. "Zeitgeist International Film Festival," short films, Mon, 9. **SFBG**









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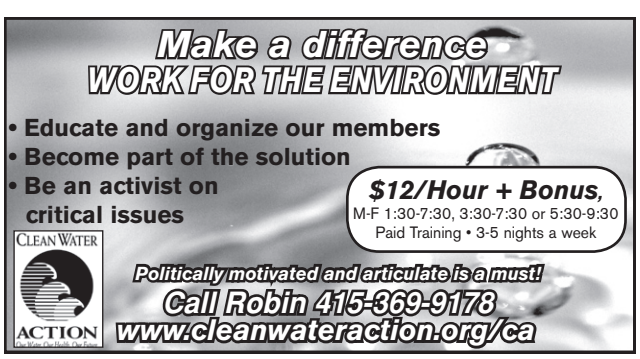
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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312450-00 The following person is doing business as **RESTAURANT TANSITARO MICHUACAN**, 3166 24th St., San Francisco, CA 94110. Vincente Miam, 32 niagra Ave., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Vincente Miam. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on June 17, 2008. **July 16, 23, 30, Aug 6, 2008. L#424205**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312515-00 The following person is doing business as **CONCIERGE OF SAN FRANCISCO**, 910 Harrison St., San Francisco, CA 94107. A.J. California Mini Bus, Inc., 910 Harrison St., San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 6/19/08. Signed Gil Sharabi. This statement was filed with the County Clerk of the City and County of San Francisco, CA byLena Lee on June 19, 2008. **July 16, 23, 30, Aug 6, 2008. L#424201**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312875-00 The following person is doing business as **URBAN YOGIS**, 2872 Folsom St., San Francisco, CA 94110. Anthony P. Biduck, 2872 Folsom St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Anthony P. Biduck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on July 7, 2008. **July 23, 30, Aug 6, 13, 2008. L#424301**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312900-00 The following person is doing business as **BLOODWIZARD**, 2333 Mission St. #6, San Francisco, CA 94110. Justin B. Visser, Antonius Dintcho, Ronald A. Coronel, Rico C. Castro, Emile G. Janicot, 2333 Mission St. #6, San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Justin Visser. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on July 8, 2008. **July 16, 23, 30, Aug 6, 2008. L#424202**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312901-00 The following person is doing business as **ESOTERIC BODY**, 541 Mississippi St., San Francisco, CA 94107. Michael Sims, 541 Mississippi St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/8/08. Signed Michael Sims. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 08, 2008. **July 16, 23, 30, Aug 6, 2008. L#424203**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312908-00 The following person is doing business as **SAW DESIGNS**, 3922 25th St., San Francisco, CA 94114. Shawn A. Wood, 3922 25th St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/8/08. Signed Shawn Wood. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 6, 2008. **August 6, 13, 20, 27, 2008. L#424509**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312915-00 The following person is doing business as **WICKER-WICKER-WICKER**, 485 B. Carolina St., San Francisco, CA 94107. William Giffen, 8320 Cabrillo Hwy, Montara, CA 94037. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed William Oiffen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 8, 2008. **July 16, 23, 30, Aug 6, 2008. L#424204**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312949-00 The following person is doing business as **DARWIN CAFE**, 212 Ritch St., San Francisco, CA 94107. Christopher M. Burnett, 60 E. Carmel Valley Rd., Carmel Valley, CA 98262. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Burnett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 9, 2008. **August 6, 13, 20, 27, 2008. L#424503**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313025-00 The following person is doing business as **SINGLE PAYER NOW**,3407 24th St. #28, San Francisco, CA 94110. Lifesi, 3407 24th St. #28, San Francisco, CA 94110. This business is conducted by a coporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Donald Bechler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 11, 2008. **August 6, 13, 20, 27, 2008. L#424504**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313179-00 The following person is doing business as **MYOFASCIAL PAIN SOLUTIONS**, 10 Norwich St., San Francisco, CA 94110. Kate W. Simmons,10 Norwich St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kate Simmons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on July 21, 2008. **August 6, 13, 20, 27, 2008. L#424505**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313299-00 The following person is doing business as **THE PICK**, 390 Franconia St., San Francisco, CA 94110. David Zimmerman, 390 Franconia St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/25/08. Signed David Zimmerman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 25, 2008. **August 6,13,20,27, 2008. L#424508**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-03134431-00 The following person is doing business as **WORK LIGHT**, 970 Duncan St. #201, San Francisco, CA 94131-1805. Chris Legrand, 970 Duncan St. #201, San Francisco, CA 94131-1805, Robert Lockhart, 960 Wave. Ave. Moss Beach, CA 94038. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date July 28, 2008. Signed Chris Legrand. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 01, 2008. **August 6, 13, 20, 27, 2008. L#424510**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313479-00 The following person is doing business as **MICHAEL KWONG ASSOCIATE, ZHANG & KWONG CONSTRUCTION**, 1220 Howard St., San Francisco, CA 94103. Michael Kwong, 1220 Howard St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/4/08. Signed Michael Kwong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on August 4, 2008. **August 6, 13, 20, 27, 2008. L#424511**.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **July 30, 2008**. To Whom It May Concern: The name of the applicant is: **ALCATRAZ CRUISES LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Pier 33., San Francisco, CA 94111. Type of License Applied for: **54- ON-SALE GENERAL BOAT. Publication date(s): August 6, 13, 20, 2008 L#424506.**

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312915-00 The following person is doing business as **WICKER-WICKER-WICKER**, 485 B. Carolina St., San Francisco, CA 94107. William Giffen, 8320 Cabrillo Hwy, Montara, CA 94037. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed William Oiffen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 8, 2008. **July 16, 23, 30, Aug 6, 2008. L#424204**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312949-00 The following person is doing business as **DARWIN CAFE**, 212 Ritch St., San Francisco, CA 94107. Christopher M. Burnett, 60 E. Carmel Valley Rd., Carmel Valley, CA 98262. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Burnett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 9, 2008. **August 6, 13, 20, 27, 2008. L#424503**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313025-00 The following person is doing business as **SINGLE PAYER NOW**,3407 24th St. #28, San Francisco, CA 94110. Lifesi, 3407 24th St. #28, San Francisco, CA 94110. This business is conducted by a coporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Donald Bechler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 11, 2008. **August 6, 13, 20, 27, 2008. L#424504**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313179-00 The following person is doing business as **MYOFASCIAL PAIN SOLUTIONS**, 10 Norwich St., San Francisco, CA 94110. Kate W. Simmons,10 Norwich St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kate Simmons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on July 21, 2008. **August 6, 13, 20, 27, 2008. L#424505**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313299-00 The following person is doing business as **THE PICK**, 390 Franconia St., San Francisco, CA 94110. David Zimmerman, 390 Franconia St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/25/08. Signed David Zimmerman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 25, 2008. **August 6,13,20,27, 2008. L#424508**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-03134431-00 The following person is doing business as **WORK LIGHT**, 970 Duncan St. #201, San Francisco, CA 94131-1805. Chris Legrand, 970 Duncan St. #201, San Francisco, CA 94131-1805, Robert Lockhart, 960 Wave. Ave. Moss Beach, CA 94038. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date July 28, 2008. Signed Chris Legrand. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 01, 2008. **August 6, 13, 20, 27, 2008. L#424510**.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0313479-00 The following person is doing business as **MICHAEL KWONG ASSOCIATE, ZHANG & KWONG CONSTRUCTION**, 1220 Howard St., San Francisco, CA 94103. Michael Kwong, 1220 Howard St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/4/08. Signed Michael Kwong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on August 4, 2008. **August 6, 13, 20, 27, 2008. L#424511**.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **June 12, 2008**. To Whom It May Concern: The name of the applicant is: **GESTALT LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at:2400 Folsom St., San Francisco, CA 94110-2620. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s):July 30, Aug 6, 13, 2008 L#424401.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544934. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF KIMBERLY WATTS for change of name. TO ALL INTERESTED PERSONS: Petitioner **KIMBERLY WATTS** filed a petition with this court for a decree changing names as follows: Present Name: KIMBERLY LASHAY WATTS. Proposed Name: **KIMBERLY LASHAY RUCKER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/29/08. Time: 9:00 AM room- 218. Signed by William R. Gargano, Presiding Judge on June 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on June 10, 2008 by Gordon Park-Li, Clerk. Kevin H. Dougherty, Deputy Clerk. **August 6, 13, 20, 27, 2008. L#424507**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545192. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Beatriz Carolina Strazzerra for change of name. TO ALL INTERESTED PERSONS: Petitioner **BEATRIZ CAROLINA STRAZZERA** filed a petition with this court for a decree changing names as follows: Present Name: BEATRIZ CAROLINA STRAZZERA. Proposed Name: **BEATRIZ CAROLINA O'DALY**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on July 11, 2008 by Gordon Park-Li, Clerk. Cristina Mautista, Deputy Clerk. **July 23, 30, Aug 6, 13, 2008. L#424302**

No.08DR1002501B Dept. I In the First Judicial District Court of the State of Nevada in and for Carson City **BRAD JAMES AULTMAN, Plaintiff, Vs. BELLEN ABOD AULTMAN, Defendant.**
SUMMONS THE STATE OF NEVADA SENDS GREETINGS TO THE ABOVE- NAMED DEFENDANT: NOTICE! YOU HAVE BEEN SUED. THE COURT MAY DECIDE AGAINST YOU WITHOUT YOUR BEING HEARD UNLESS YOU REPSOND WITHIN 20 DAYS. READ THE INFORMATION BELOW.
TO THE DEFENDANT: A civil Complaint has been filed by the Plaintiff against you.
1 If you wish to defend this lawsuit, you must, within 20 days after the Summons is served on you, exclusive of the day of service, file with this Court a written pleading in response to this Complaint.885 East Musser Street, Suite 3031, Carson City, Nevada 89701-3031
2. Unless you respond, your defalult will be entered upon application of the Plaintiff and this Court may enter a judgment against you for the relief demanded in the Complaint,* which could result in the taking of money or property or the relief requested in the Complaint.
3. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your response may be filed on time.
4. You are required to serve your response upon Plaintiffis attorney, whose address is 792 Vavricka Road, Montfort, WI 53569.
ALAN GLOVER, Clerk of Court
By C. Franz, Deputy Clerk First Judicial District Court, 885 Musser Street, Suite 3031, Carson City, NV 89701-3031
Dated this 3rd day of June, 2008.
* Note- When service by publication, insert a brief statement of the object of the action
RETURN ON SERVICE
STATE OF _____)
AFFIDAVIT OF SERVICE) SS.
(For General Use)
COUNTY OF _____)
_____ declares under penalty of perjury: That affiant, and was on the day when he served the within Summons, over 18 years of age, and not a party to, nor interested in, the within action; that the affiant received the Summons on the_____ day of _____, 200__, and personally served the same upon BELLEN ABOD AULTMAN, the within Defendant, on the _____ day of _____, 200__, by delivering to the said Defendant, personally, in _____, County of , State of _____, a copy of the Summons attached to a copy of the Complaint.
I declare under penalty of perjury under the law of the State of Nevada that the foregoing is true and correct. Executed this _____ day of _____, 200__.

Signature of person making service
STATE OF NEVADA)
NEVADA SHERIFFíS RETURN) SS.

(For Use of Sheriff of Carson City)
CARSON CITY)
I hereby certify and return that I received the within Summons of the day of ____, and personally served the same upon BELLEN ABOD AULTMAN, the within named Defendant, on the _____ day of , 200 , by delivering to the said defendant, personally, in Carson City, State of Nevada, a copy of the Summons attached to a copy of the Complaint.
Sheriff of Carson City, Nevada
Date: , .
By
Deputy
STATE OF NEVADA)
AFFIDAVIT OF MAILING) SS.
(For Use When Service is by Publication and Mailing)
COUNTY OF)
Declares under penalty of perjury: That affiant is, and was when the herein described mailing took place, over 18 years of age, and not a party to, nor interested in, the within action; that on the day of _____, 20 , affiant deposited in the Post Office at Reno, Nevada, a copy of the within Summons attached to a copy of the Complaint, enclosed in a sealed envelope upon which first class postage was fully prepaid, addressed to BELLEN ABOD AULTMAN, the within named Defendant, at , ; that there is a regular communication by mail between the place of mailing and the place so addressed.
I declare under penalty of perjury under the law of the State of Nevada that the foregoing is true and correct.
Executed this_____ day of_____, 200 .

Signature of person making service
NOTE- If service is made in any manner permitted by Rule 4 other than personally upon the defendant, or is made outside the United States, a specific affidavit or return must be made.

FIRST JUDICIAL DISTRICT COURT STATE OF NEVADA
IN AND FOR CARSON CITY
AFFIRMATION
Pursuant to NRS 239B.030
The undersign does hereby affirm that the preceding document,
SUMMONS
(Title of Document)
filed in case number: New Case Document does not contain the social security number of any person.
-OR-
Document contains the social security number of a person as required by:
A specific state or federal law, to wit:
(State specific state or federal law)
-or-For the administration of a public program
-or For an application for a federal or state grant
-or Confidential Family Court Information Sheet
(NRS 125.130, NRS 125.230 and NRS 125B.055)
Date: 5/21/08 signed BRAD JAMES AULTMAN
(Attorney for) **Publication date(s): July 23, 70, Aug 6, 13, 2008 L#424301**
Steve S. Christensen (U.S.B. No. 6156), Matthew B. Anderson (U.S.B. No. 9877), **Hirschi Christensen, PLLC**, 136 East South Temple, Suite 1400, Salt Lake City, Utah 84111-3156, Telephone: (801) 322-0593, Facsimile: (801) 322-0594. Attorneys for Petitioner. IN THE THIRD JUDICIAL DISTRICT COURT, IN AND FOR SALT LAKE COUNTY, STATE OF UTAH. **KATHLEEN KASSEL TAYLOR, Petitioner, vs. JASON J. TAYLOR, Respondent.** Summons: Civil No.:084902714. Judge: Fratto, Commissioner: Casey.
THE STATE OF UTAH TO THE ABOVE-NAMED DEFENDANT, JASON J. TAYLOR: You are hereby summoned and required to file an answer in writing to the attached Petition for Divorce with the clerk of the above-entitled court, 450 South State Street, Salt Lake City, Utah 84114, and to serve upon or mail to Steve S. Christensen, 136 E. South Temple, Suite 1400, Salt Lake City, Utah 84111, a copy of the answer within thirty (30) days after service of this Summons upon you.
If you fail to do so, judgment by default will be taken against you for the relief demanded in the Petition for Divorce, which has been filed with the clerk of the court and a copy of which is attached hereto and herewith served upon you.
Dated this 30th day of July, 2008, **Hirschi Christensen, PPLC**, Steve S. Christensen, Matthew B. Anderson, Attorney for Petitioner. **Publication date(s): Aug 6, 13, 20, 27, 2008 L#424502.**

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SUMMONS ON CROSS-COMPLAINT (Citacion Judicial)
CASE NUM: (numero Del Caso): FCS 030365
NOTICE TO CROSS-DEFENDANTS:(Aviso Al Demandado):
Jamal Mansi, Raed Mohammed, and Khairy Imtair as Individuals dba Designer Brands for Less, and Walter Brown as an Individual.
YOU ARE BEING SUED BY CROSS-COMPLAINANT:(Lo Esta Demandando El Demandante): **Osama Masoud, an individual**
You have 30 calendar days after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court for a fee waiver form. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.
There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford and attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demendante. Una carta o una ilamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas infomacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida ai secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueido, dinero y bienes sin mas advertencia.

Hay otros requisitos legales. Es recommendable que ilame a un abogado immediatamente. Si no conoce a un abogado, puede ilamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales.
The name and address of this court is: (El nombre y direccion de la corte es):
Superior Court, Solano County, Hall of Justice, 600 Union Street, Fairfield, CA 94533
The name, address, and telephone number of plaintiffís attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefone del abogado del demandante, o del demandnate que no tiene abogado, es):
Plaintiffís Attorney: Philip A. Larrabee SBN 39226, Law Offices of Philip A. Larrabee. P.O. Box 832, Berkeley, CA 94701, Tele 510-644-3487
Date: (Fecha): April 22, 2008. D. Cimmino, Deputy (Adjunto)
(For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citation use el formulario Proof of Servie of Summons, (POS-1010)).
NOTICE TO THE PERSON SERVED: You are served 1. as an individual defendant. 2. as the person sued under the fictitious name of Designer Brands for Less. **August 6, 13, 20, 27, 2008. L#424501**

› automotive

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› rental housing

$1200, Richmond, 2 br/1 ba, 1960's Duplex, avail 8/10/08. Patio, Will consider cat, Private Parking Space, call Tekle at 510-964-7234, more info at: **metrorent.com/454650**, SF and the East Bayís largest and best service for 20+ years, with instant email alerts, the best search tools, INTERIOR PHOTOS. Free and paid searches. Search now! www.metrorent.com

$1550, San Leandro, 2 br/2 ba, Stucco Condo, avail 10/1/08. Balcony, No pets allowed, Garaged parking, call Ray at 510-703-8134, more info at: **metrorent.com/454641**, SF and the East Bayís largest and best service for 20+ years, with instant email alerts, the best search tools, INTERIOR PHOTOS. Free and paid searches. Search now! www.metrorent.com

$1600, Bayview, 1 br/1 ba, Edwardian Apartment, avail Now. Garden/Deck, Cat OK, Street parking only, call Herb at 415-341-8881, more info at: **metrorent.com/454700**, SF and the East Bayís largest and best service for 20+ years, with instant email alerts, the best search tools, INTERIOR PHOTOS. Free and paid searches. Search now! www.metrorent.com

$2800, Nob Hill, 2 br/1 ba, 1920's Apartment, avail Now. No pets allowed, Private Parking Space, call toshi at 510-501-5297, more info at: **metrorent.com/454390**, SF and the East Bayís largest and best service for 20+ years, with instant email alerts, the best search tools, INTERIOR PHOTOS. Free and paid searches. Search now! www.metrorent.com

$3450, Lower Pacific Heights, 2 br/2 ba, Contemporary Condo, avail 8/16/08. No pets allowed, Private Parking Space, call Richard at 415-601-8282, more info at: **metrorent.com/454669**, SF and the East Bayís largest and best service for 20+ years, with instant email alerts, the best search tools, INTERIOR PHOTOS. Free and paid searches. Search now! www.metrorent.com

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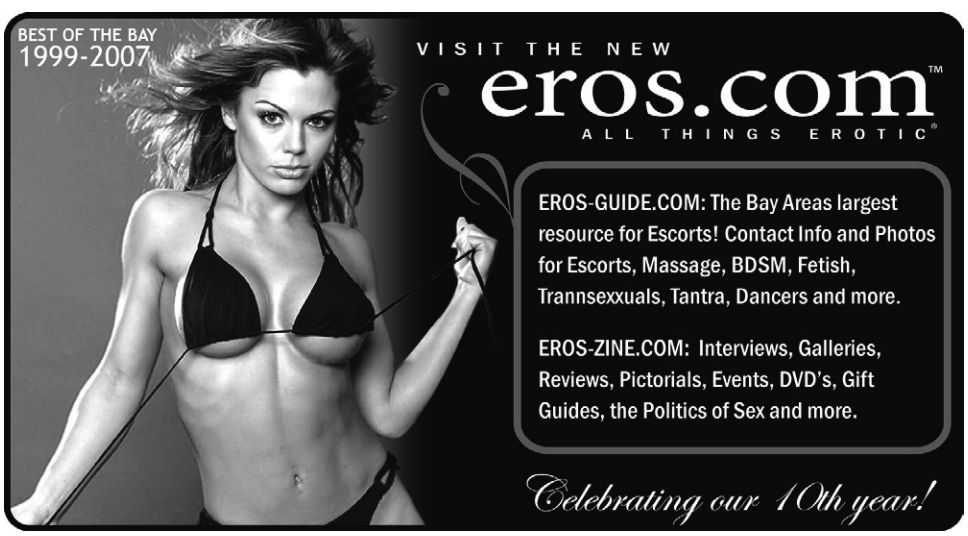
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psychic dream astrology

AUG. 6-12

ARIES

March 21–April 19
With expansive Jupiter in the middle of its pass through industrious Capricorn, you run the risk of piling too much on your plate. Prioritize, Aries! Too much of even the yummiest dessert causes indigestion. Take on only as much as you can enjoy.

TAURUS

April 20–May 20
Balance your readiness for taking on new things with the reality of your emotional state. The cosmos is presenting you with awesome opportunities, but don't miss the point of them: this is a test. Take stock of your heart's needs to figure out which ones will be of lasting value.

GEMINI

May 21–June 21
Disappointments and emotional strains lead the way to meaningful growth and self-knowledge this week. These matters of the heart suck, and feeling unsure makes it easy to let vanity or pride kick in. Although it's no party, try to learn from what *isn't* working.

CANCER

June 22–July 22
You have to make some decisions that will affect others. Be wary of believing that there are only two options. There are always more sides to the story. For best results, employ creative thinking and a willingness to step out of your comfort zone — and don't take yourself too seriously.

LEO

July 23–Aug. 22
Now is the time for faith in the strength of your foundations, and in your ability to TCB (take care of *bidness*). True strength is not about brute force, but the result of applied wisdom. Know when to assert yourself and when to rein your fabulous self in.

VIRGO

Aug. 23–Sept. 22
Resignation is a doorway to depression. Don't begin something new before you have more perspective on things, but don't allow feeling helpless or tired to cause you to give up. Like folks who meditate can tell you, just *being* is hard work. Invest in the activity of inactivity.

LIBRA

Sept. 23–Oct. 22
It's all about emotional growth right now, so nurture connections that inspire you. You are in internal flux and may not want to put out the way you're used to, much to the dismay of your loved ones. Accept others as you want them to accept you. Libra is about ready to break out!

SCORPIO

Oct. 23–Nov. 21
Oh, Trippy McTripperson, why must you trip so? Change doesn't need to be so hard. The world is more receptive to you than your worried mind believes. Are you compensating for your newfound excellence by ripping yourself to shreds when no one is around? Cut it out!

SAGITTARIUS

Nov. 22–Dec. 21
Review your attitudes about your rights and responsibilities in all forms of relationships. Do you expect the same of yourself as you do of others? Take notice of what does or doesn't feel right, then do away with double standards. Be open to changing your mind.

CAPRICORN

Dec. 22–Jan. 19
Capricorns hate confusion. Uncertainties may turn your smile upside down this week, but it doesn't have to be tragic. Pursue independence and self-confidence without letting bumps in the road get to you. Yellow lights don't make you stop forever ... just until the light turns green.

AQUARIUS

Jan. 20–Feb. 18
Sometimes getting what you want is not as fun as it seems like it will be. Now that you've achieved your goals, you're questioning the whole shebang. Differentiate between your ego and deeper needs without getting too heady. It's your head that got you into this mess!

PISCES

Feb. 19–March 20
Fear is your worst enemy. Act from your brightest hopes, even if it means taking bold leaps. Overcoming fear is top priority and the greatest challenge for you right now. To learn the difference between fear and intuition, you've got to stop running scared. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

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Don't be a hatah

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Andrea:
I hate my contraceptive! Hate hate hate hatedy hate! I'm on the mini-pill because the other ones made me sick, and this one is giving me headaches, zits, bloating, crying jags ... you name it. Planned Parenthood says the Mirena IUD has fewer side effects, but isn't that just the same hormone? So I'll be just as sick, but out more money? I think I'd just as soon get my tubes tied. Do you have any better suggestions or is it all the same bullshit?
Love,
I Hate Everything

Dear Thing:
I get it! You're miserable. It's bound to happen sometimes when the system you're messing with is inextricably bound up with metabolism, mood, libido, and even whether you're going to have zits or not. Perhaps hormonal birth control is not for you?

Usual caveats (I'm not a doctor, etc.), but I have two suggestions for you — beyond the Mirena, which is greatly beloved by most of its many users and really does have fewer side effects, mostly just break-through bleeding. The subject of permanent birth control, especially for women, always raises these interesting issues of self-determination and even self-knowledge. At the risk of sounding either paternalistic in the old-time doctory mode or, I guess, *ma*ternalistic (as a smugly parental parent addressing the childless), people change their minds. People change their *lives*, or their lives are changed for them, and there you go. If you are absolutely sure this could not possibly ever apply to you, I think this new thing, Essure, is a great option. It's a pair of tiny coils inserted in a quickie outpatient procedure. The company claims that it's covered by most insurance plans, and I believe it's covered by Medicaid in 46 states. If you can find a way to get it, I'd say it has you written all over it (albeit in very small writing).

My second suggestion is hormonal, but bear with me. Although the arsenal of useful hormones is limited, making it appear at first glance as though there's no real difference between this method and that, delivery style matters. Pills must survive a trip through your inhospitable digestive system before getting filtered and altered, often in unfortunate ways, by your liver, while topical methods follow a less torturous path and can be administered in much lower doses. Many women who can't tolerate pills love the NuvaRing so much they'd marry it if they weren't already seeing somebody. It's very low dose, easy to use, and easy to quit if you don't like it (remove offending ring, throw away). You should be able to get it for cheap at a clinic. If you hate it, feel free to write back and bitch me out, but seriously, you may be feeling so much better you won't want to.
Love,
Andrea

Dear Andrea:
At a recent routine checkup, my doctor asked what methods of contraception I'm currently using, and she strongly advised me to use something to fortify my old mainstay of a condom. Her suggestion, spermicide, sounded plenty reasonable. She's been my doctor for most of my life and always trustworthy, so I felt good about going the extra mile to protect myself when I used spermicidal film the next time I had sex.

Next thing I know, I'm in the throes of a particularly grim yeast infection, which I'm not prone to, so I suspected the spermicide. Sure enough, a bit of Web-poking turned up a long-established link between nonoxynol-9 and yeast and bladder infections. Maybe it wouldn't happen every time I used the stuff, but the connection is there, and this infection has been miserable enough that I assure you I'll be avoiding nonoxynol-9 like the plague.

So what's a girl to do? I know you've rolled your eyes in the past at overzealous combinations of birth control, but it does seem like with the potential for error in condom usage and the possibility of mishaps or undetected flaws, a not-so-invasive backup is a great idea — as long as it doesn't come with the side effect of excruciating discomfort.
Love,
Back Me Up Here

Dear Here:
Oh dear. I hope she's your primary care doc. I'd expect a gyno to know better. Nonoxynol-9 can indeed upset your delicate lady-balance but, even worse, can make you more vulnerable to STDs. I'd avoid it like — well, if not the plague, at least a bad yeast infection. And yes, I've rolled my eyes at some overcautious method-doublers, but usually for imagining that their brand-new sex lives with their equally recently devirginated childhood sweethearts require multiple methods of STD protection. For you, I'll forswear the eye-rolling and suggest sticking with the condoms, following the directions, changing them mid-act if you're going to be more vigorous or persistent than usual, and pre-locating a source for emergency contraception so you'll have it in the somewhat unlikely but not impossible event of condom breakage. I feel about spermicide the way the first writer felt about the pill: hate hate hate hatedy hate.
Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

destinations

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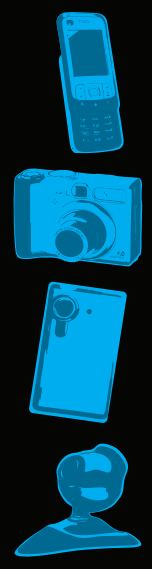
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